

# Figure

PHOTOGRAPHY  
ANNUAL

ONE DOLLAR

FULL COLOR  
FIGURE STUDY  
(PAGE 33)

8 EXPERTS  
PHOTOGRAPH  
THE NUDE

HINTS FOR  
THE ARTIST

DEPARTURES  
FROM REALISM

OVER 100  
PHOTOGRAPHS  
AND  
DRAWINGS

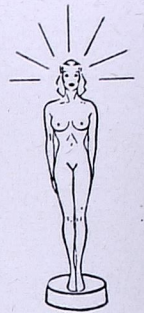
VOLUME SEVEN





ART PHOTOGRAPHY MAGAZINE PRESENTS

# Figure



## PHOTOGRAPHY A N N U A L

VOLUME SEVEN

### AN ILLUSTRATED GUIDE FOR PHOTOGRAPHERS AND ARTISTS

A half-century ago a man took his life in a sunlit field in Auvers because lack of public acceptance led him to believe his life had been futilely spent. Time has given us a perspective and an understanding of this man's efforts and school children today recognize the genius of Van Gogh. The nude in art faced similar problems before becoming accepted. Figure photography follows along these footpaths of public acceptance and increasing numbers of photographers have turned to the nude. From these men we've selected the eight most outstanding for presentation here.—The Editors.

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Like painters, photographers constantly seek something different. Glass regards each figure as distinctive and attempts to place each within its proper environment. Natural light study with mural background exemplifies theory.

*Zoltan Glass*

His name is Zoltan Glass. Those who have seen copies of FPA #5 are familiar with his work. Acknowledged as one of the top photographers in England, Glass is famed for the basic simplicity of his work and for his lively imagination. On this and following pages he reveals his personal views on figure photography.



# "I TRY TO EXPRESS SOMETHING WHICH IS BEYOND THE VISUAL."

It is well known that the human figure — especially that of the female — has been possibly one of the most important subjects of art, ever since the existence of art. It is therefore not surprising that since photography has been able to deviate from its documentary task, and become a medium of artistic expression that photographers all over the world, the small and the great, would try to find some inspiration and incentive in the female nude.

As photography has experienced and achieved an elevation into the realms of art, every creative photographer has endeavored to give his own artistic conception of this most interesting subject. Like painters, photographers seek and search for something different. And, since photographic techniques have experienced a tremendous advancement in the last twenty years



Egyptian motif was inspired by the facial features and physical structure of model. Glass believes in studying model before planning shots.

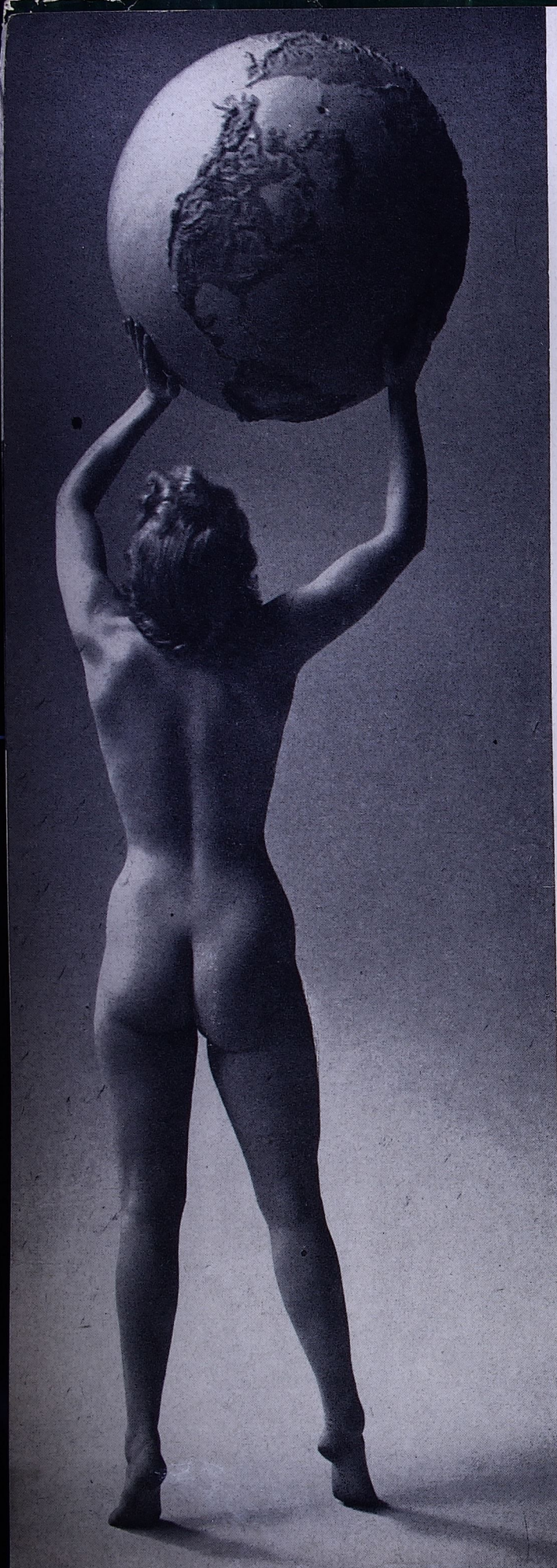
or so, its methods of expression have become more and more varied and the field for an unlimited presentation of the nude became inexhaustable.

There are down to earth documentary photographers, and others with a romantic or surrealistic approach; there are purists and classicists; there are some who adhere to the old rules, and others who break them all; there are some for whom the subject matter is the most important factor; and again others for whom it will be only an excuse to present their own thoughts and artistic aims.

I for myself belong to the last group. I regard each female figure as an individual unit with its individual mood and atmosphere. I always try to give each of these living figures its own environment, and express something which is beyond the visual. I try not to have any preconceived ideas neither do I try to force the sitter into some pre-arranged plan. That is the reason why I prefer to see models beforehand, to talk to them, to see them move, and generally to find out what they can "give," and where they belong. Hence the exten-







*Enhance personality of figure with wisely-selected props. Globe, left, complements graceful lines of model.*

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sive use of props in my photographs. I feel that wisely and intuitively selected props not only give visual support to the composition, but also serve to enhance the personality of the figure and all that goes with it. The figure in my estimation has as much character as the face.

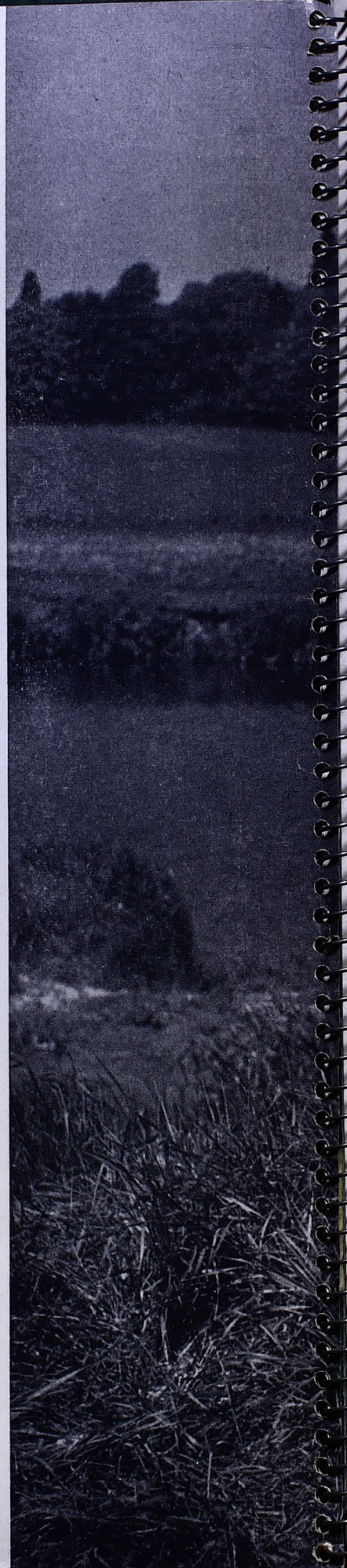
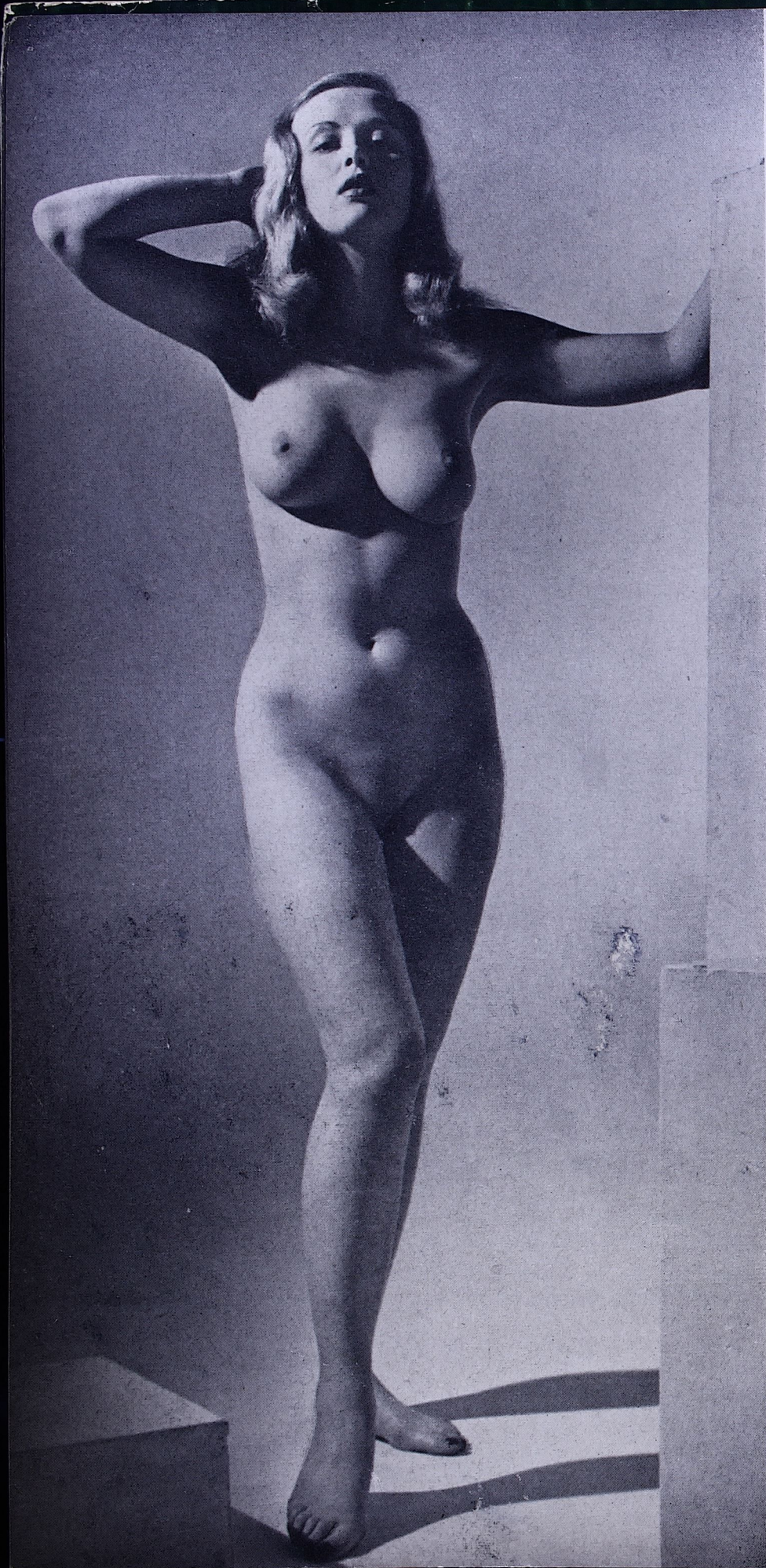
There are figures which according to their structure demand the freedom and possibilities of an outdoor setting; there are nudes which suggest grace and movement; there are magnificent shapes of purely decorative values; there are modern fashionable up-to-date figures, demanding a lighter and more spirited treatment; there are bodies which suggest youth, innocence, culture, and possibly even decadence. Some will mold into an unnatural or abstract surrounding, and some will feel at home in the feminine, perfumed atmosphere of a boudoir. It is up to the photographer, having reacted to the individual possibilities and talents of his would-be sitter, to start thinking and solve the problem of bringing out these very values of the sitter.

There is no end to the variety of props which can be called upon. The photographer can take his model and



*Simplicity in choice of props plus a flair for design typifies the Glass technique. Here he has fused three elements, a nude, a chair and a pair of dark shoes into a highly provocative, uniquely interesting study in lines.*





**Worlds of illusions can be created in studio by use of hard, geometric shapes or with soft, graceful props. Scope of creativity is limited only by the artist's desire to experiment.**

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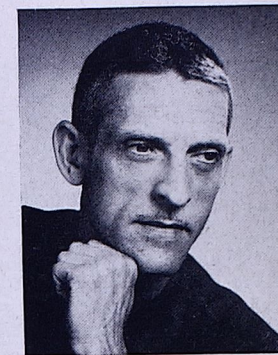
put her in existing surroundings, or he can design and create a new world especially for her. He could use the simplest of props or the most complicated sets. He can start with light and plain background only, then bring in drapes, or single pieces of furniture. Alternatively he can use hard geometrical or soft sculptured shapes and—discarding the use of the well-known and a thousand times used studio props—he can design his own and show his own talent, intuition, and artistic genius.

I could go on indefinitely, based on my long years of experience and work with 50 or more models of great variety of character, to describe my individual reactions and ideas in each case and perhaps submit the results to your approval. In matters of art and taste, opinions would obviously vary. Every artist succeeds less often than he fails. What really matters is the sincerity of his approach, the devotion and enthusiasm he gives to the task and the problem. Every work of art should be a problem and a matter for the artistic self-expression of the artist. He should find a perfect subject in such a magnificent task as the female body, with all its infinite and visual values, and its unending richness of moods and possibilities. ○

**World of reality lies outdoors and it can also be interpreted in many ways. By a few incongruous touches this world can be transformed into one which exists only in the mind.**







*Edward Canby*

Edward Canby, one of California's top portrait photographers, is actually a refugee from Ohio where he first won acclaim for figure studies. He discusses props and lighting on these pages.

"RESTRAINT, GOOD TASTE  
ARE IMPORTANT."

Figure photography is one of the most challenging, yet intriguing, of all the fields in which the art of the camera is practiced. It offers unlimited opportunities for the expression of imagination and a demonstration of technique. Yet, if it is to be successful, there must be an expression of restraint, good taste, and an avoidance of errors which, in other types of photography, are acceptable because they are not displeasingly obvious.

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Ruffled skirt adds ethereal note to sedate pose. Spotlight from rear produces desired effulgent effect.

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Dramatic spotlighting catches nude within its sphere. Lighting plays important role—learn to master it.







*Grace and beauty being ultimate aim, poses and lighting should be directed towards this result. Trick effects fail to do justice to beauty of figure.*



I feel that always, behind every picture created, there should be a desire to demonstrate grace and beauty of line and form. To me, it is a sacrilege to use anything as beautiful as the female figure as the primary basis, or adjunct, for some of the trick ideas currently popular as "modern photography". If the results fail to do justice to the figure, then better it had been left out and something else substituted. For there are so many other objects which can be used as subject matter, one should not distort or disparage something which cannot be improved upon when shown other than as it was created. The poet Keats spoke well when he said "A thing of beauty is a joy forever". Currently, it seems to me, there are too many examples of figure photography which fall far short of measuring up to Keats' standard.

I have always tried to follow these principles in my own work. All of my first efforts were confined to mastering the technique of satisfactorily showing the female figure in an absolutely plain setting. I quickly learned the difficulties involved in posing and lighting—whether high or low key—before success could be obtained. It was not until after I felt I had made some progress in this rudimentary work that I began to think in terms of interjecting props and background effects in my pictures. The problems were immediately multiplied when this step was made, for there must be harmony and balance of light, shade, substance and line between the subject and the other objects in the picture. They must be

*Horizontal bars, by opposing lines of figure, emphasize softness and roundness of the nude. Pick props which will bring out contrasts in textures and lines, or select some which will harmonize with the nude.*

integrated. There should be some reason, some purpose, to each element which is included in the study.

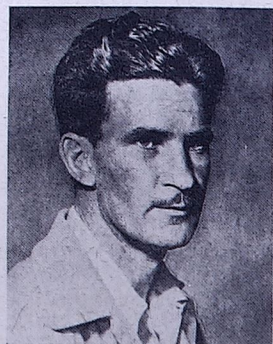
There is no limit to the materials which may be used. Wonderful opportunities are opened up for the photographer to give full expression to his imagination. Start with some simple prop, consider how its shape and form and tone value are related to the female figure. Then decide whether it provides an opportunity for both high and low key interpretation and if it does, pose and light your model in several variations of each of these basic light conditions. Pleasing pictures may often be obtained from both high and low key studies. Or, perhaps, it will not be until after you have analyzed your finished results in each before you will realize that one or the other lighting was inappropriate. The lessons gained from working in each of these mediums will show you the limitations and opportunities of each, and make it easier in succeeding sessions to achieve outstanding results.

In choosing props, it is interesting to select those which are in direct contrast in basic form and structure to the softness and roundness of the female figure. By emphasizing the very obvious structural differences between the two, you can give added emphasis to the figure. A modern type angular black iron chair—with its cold, straight, formless parts — would be a good example.

Or perhaps your desire might be to emphasize a contrast in texture between your prop and the delicate smoothness of the figure. An old weatherbeaten piece of driftwood, or rough irregular-shaped rocks—a pile of bricks—could serve well to develop this idea. There are countless appropriate objects from which to choose. A little imagination is all it takes. ○







*Jack Howard*

*This is Jack Howard. A former student of William Mortensen, he shares many of the latter's beliefs and techniques. His concepts of figure photography presented by words and work appear on these pages.*

"CAMERA ONLY ONE STEP TOWARDS CREATING NUDE STUDIES."



THE difficulties of interpreting the female figure has been a challenge to artists of all media since the dawn of history. As an indication of how well this challenge has been met, one need only mention the exquisite Venus de Milo and the lovely sculptured conception of Aphrodite which were created by masters whose identities have been lost during the centuries. And then witness the countless efforts which have been created on canvas—those great studies of the nude which are jealously guarded as priceless treasures today.

Since the study of the nude female has been accepted in all times, by all men, is a photographic figure study any less an art medium because the camera was used in its portrayal?

True, anyone with a modicum of common sense can load a camera and reproduce a picture of a naked woman. By the same token, anyone in possession of a piece of canvas, paints and brushes should be able to reproduce a likeness of an undressed female. Disconcertingly, the former method is far more simple than the latter and has resulted in a greater number of unsuccessful attempts at nude photography

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*Pin-up technique is depicted here by Howard. Versatile young artist conforms treatment and presentation to appearance, personality of model.*

>  
*Fine arts technique successfully emulates the style of the painter. Here is example of how screens can be used to simulate canvas texture.*







**Outdoor study** incorporates natural elements with the nude. In this single photo Howard has pictured sun, wind, surf and sand.



than of nude studies in oil. This fact should not detract from the efforts of the serious photographer who makes use of his camera as the initial step in graphically portraying in line, form, tone, and mass, the nude as a study in art.

Keeping in mind that the use of the camera is only one of the steps in the creation of an art study, one should realize that the techniques and processes at the disposal of the artist are limited only by his imagination, technical skill and materials available to him. Selection of the model, lighting to achieve the desired shading and balance, composition of the various elements of the picture, proper exposure — all these are the important preliminary steps necessary in producing the negative from which the finished, processed print is derived. These steps must be carefully planned and executed. It should be remembered that no process will enhance anything which is bad — it must be good to begin with!

In recent years, I have confined my efforts to the use of the abrasion-tone, texture screens and paper negative processes. Through the use of these media, I find that I am able to achieve the qualities which I seek in a print. By the use of texture screens, the skilled photographer is able to create the background best suited for the subject matter. Properly used, texture screens give the effect of a picture printed on linen, canvas, parchment or such other texture the worker finds most suitable.

For those most interested in increasing the pictorial quality of their work — by translating the literal fact into subtle dramatization — the paper negative process holds the greatest attraction. This article does not permit the detailed explanation of the paper negative process at length. The term "paper negative" practically explains itself. Fundamentally, it is a process in which the negative image is created on paper instead of film. However, the process involves somewhat more than the mere precept that the print is made from paper instead of the usual film negative. Because of the facilities it provides for control, the advantages of the paper negative should be readily apparent. With correct understanding and application of this process, prints of great beauty can be rendered. ○



**Selection of model, as well as lighting, posing and background selections, is an important step towards creating good figure studies. After completion of these steps, cameraman can still control result by use of paper negatives.**





*Joan Craven*

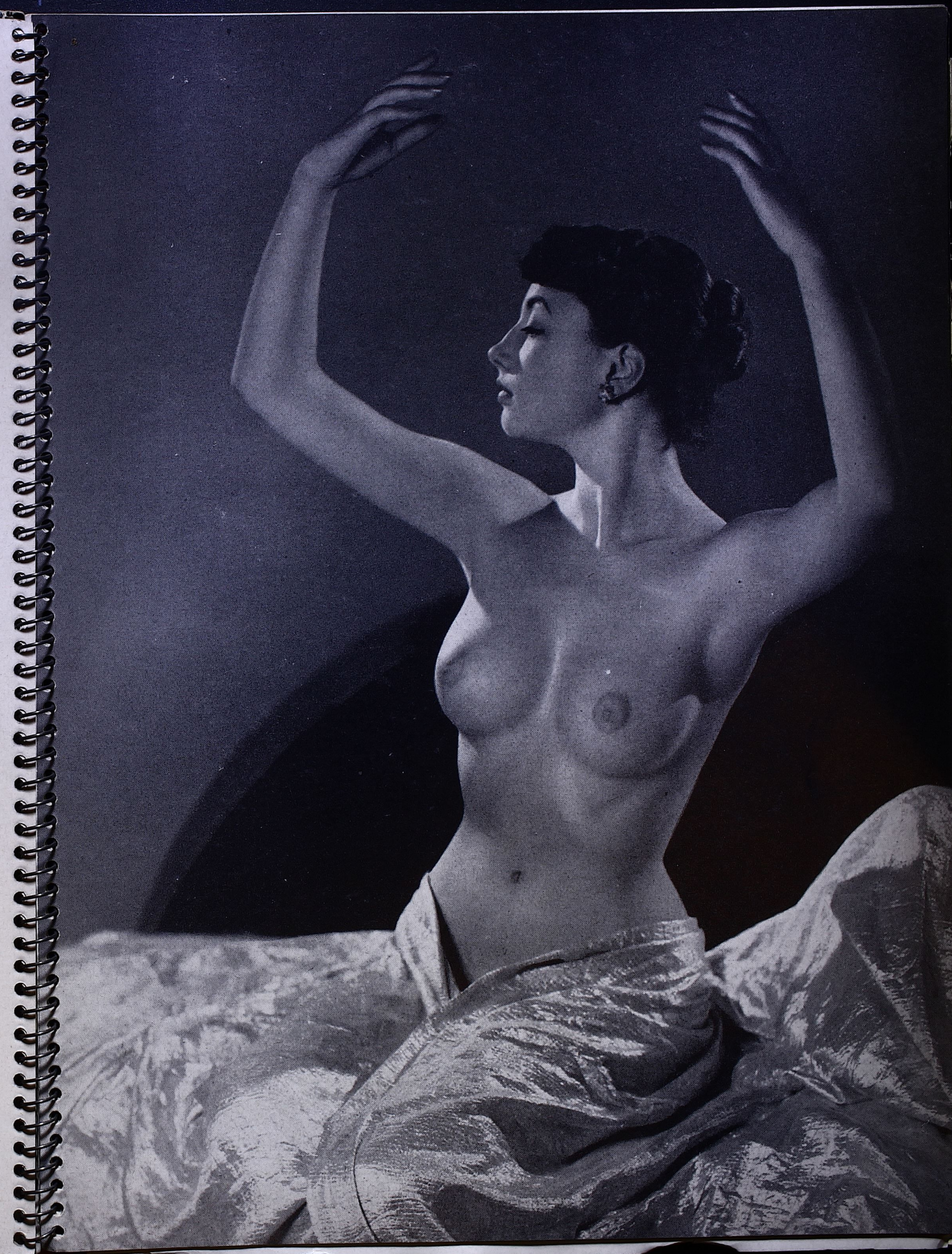
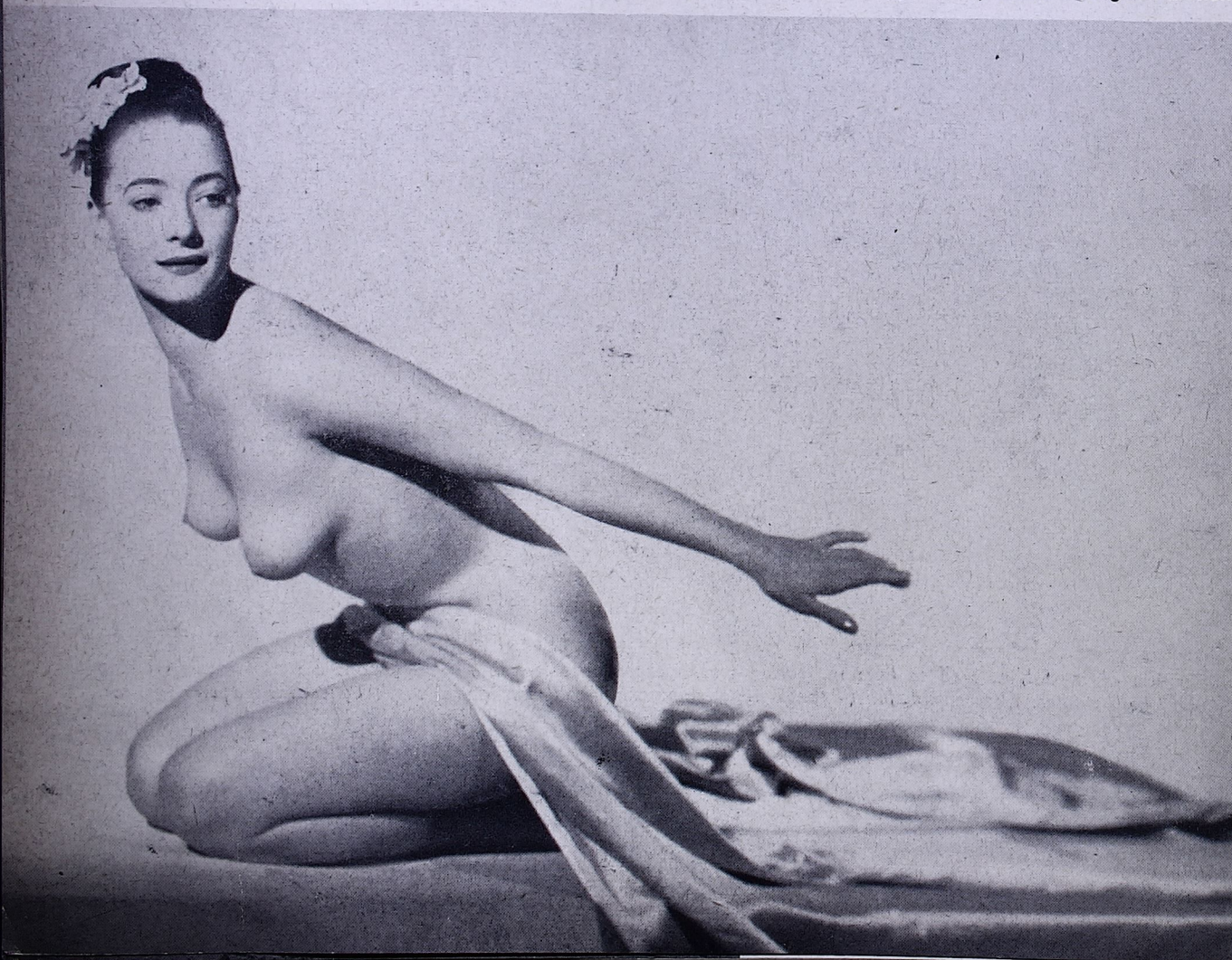
Edison invented the incandescent light but Joan Craven has given it a special magic. With it she paints her subjects in gleaming highlights and crisp shadows. It is this phase of her technique which she discusses here.

**"VISUALIZE PHOTO FIRST—THEN, BEGIN TO LIGHT."**

The two most important factors required for good photographs are composition and lighting. These two elements work hand-in-hand, each is dependent upon the other and both are highly-individualized techniques. As far as lighting is concerned, I have my personal working method which is largely subconscious and, I imagine, almost instinctive. I visualize the completed picture in my mind's eye first and then move

*Black sunrise bursts over horizon creating an effective setting for Oriental pose. Circular motif is carried through by arms, repeated again in the swirl of the drapery. Expert use of accent lights can be noted in edgelighting along torso.*

*"The Swan" by Craven is an excellent example of how drapes can be used to supplement poses and heighten illusions.*







*Nostalgia for bygone eras expressed in model's face is substantiated by antique stool. Props must fit the theme of the picture.*

my lights until I obtain the effect I am after.

Personally, I am fond of high key work especially when I find a slim, lovely, fair-skinned model which this type of picture requires. My general lighting set-up for this type of work is to use two floodlights as my frontal lights, one as a main source and the other as a fill. For accent lights, I add two spots on both sides of the model to pick up highlights on the hair and accentuate a curve of the cheek or breast.

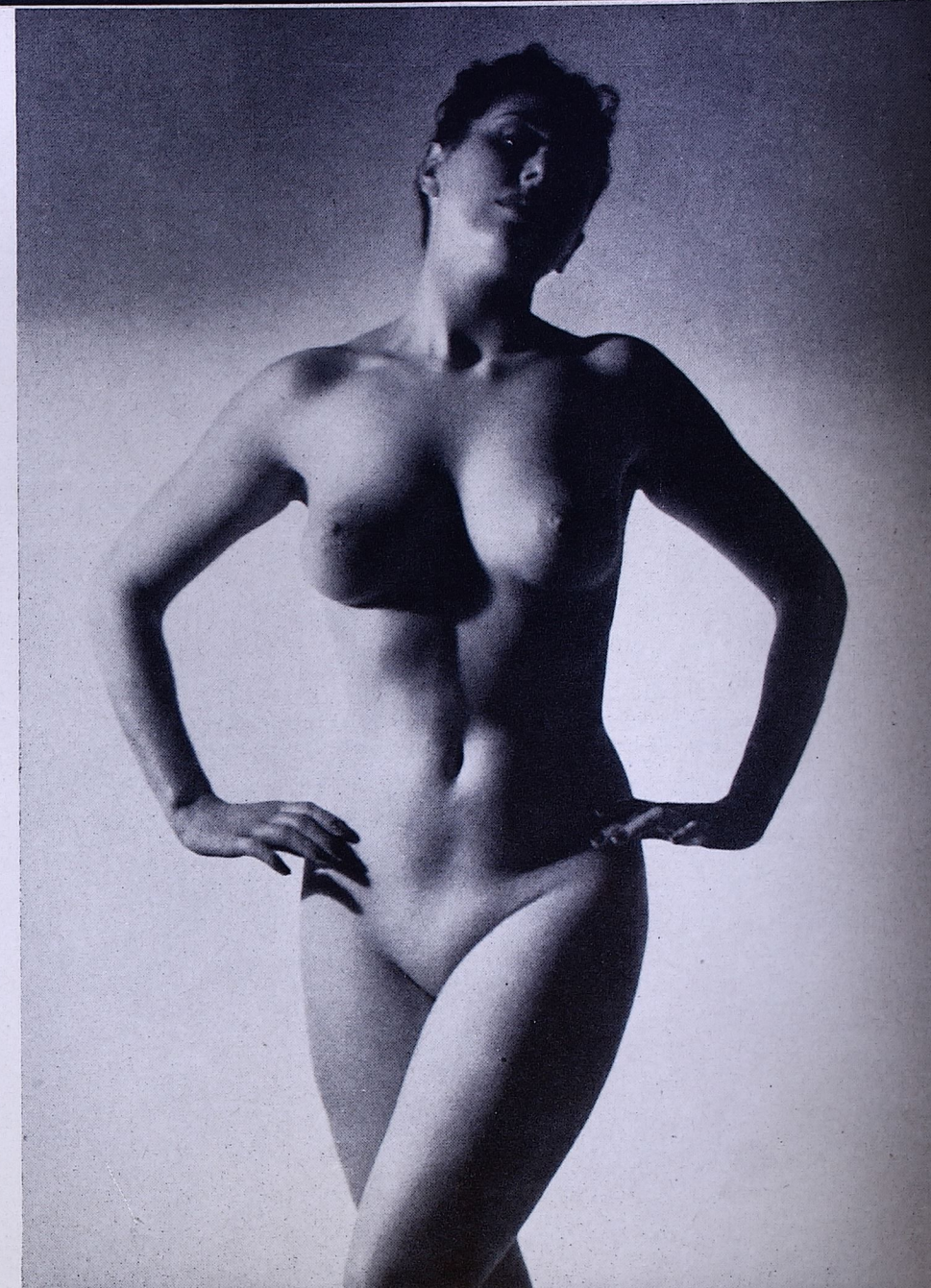
In photographing blondes I often try for a pencil sketch effect rather than for a modeling effect and use a large flood above and behind the camera, with another flood in front of and below the lens. In order to light the background to the same tone of the skin, I keep my model far enough away from the background and light to match tones and eliminate background shadows.

Lighting will also be influenced to some extent by the model. Light to emphasize her best features and obscure her worst points. Since many girls have lovely torsos but short legs, I try to photograph them in either a sitting or kneeling position as much as possible. When a standing pose is required for variety, I have them stand on tiptoe with one foot advanced towards the camera. This trick is often used in fashion photography to give the impression that the model is taller than she really is.

There are other little tricks, too. Recently I used a beautiful model who had a youthful figure but a head which was somewhat large in proportion to her body. By keeping the background at almost the same tone as her hair and by keeping the light subdued on her face, her fault became



*Sidelight without fill lends dramatic, semi-silhouette quality to Craven's photo. Style of lighting to be used will be governed by model.*



inconspicuous. When the model is a bit heavy in the breasts, I use a light shining up from the floor to improve the modeling.

During the summer it seems a pity not to take advantage of outdoor lighting since it can add so much life and gaiety to your photographs. While you must work with whatever lighting there is, it is advisable to skip the three middle hours of the day. Work during the morning and afternoon hours. By posing your model so that the sun serves as a sidelight and by filling in the shadows with a white cardboard reflector you can get excellent modeling. A veiled sun is a much kinder light to work with.

The woods will offer beautiful lighting effects in the spring, and the shadow of leaves make fascinating patterns. Selection of the model is very important, make sure that your girl has the "outdoor look". The slinky glamour girl will appear idiotic in this type of setting.

Whether you do your work indoors or out, analyze your lighting carefully. The success of your photograph will depend upon it.





## Keith Bernard

Keith Bernard is better known to his California friends as Bernard of Hollywood. His style evinces the modern approach to figure photography which, in essence, is slick, smooth and simple. His discourse on nudes, naturally enough, touches upon this casual, unaffected approach to figure photography.



"THE NUDE PRESENTS THE CHALLENGE OF FRESH APPROACHES."

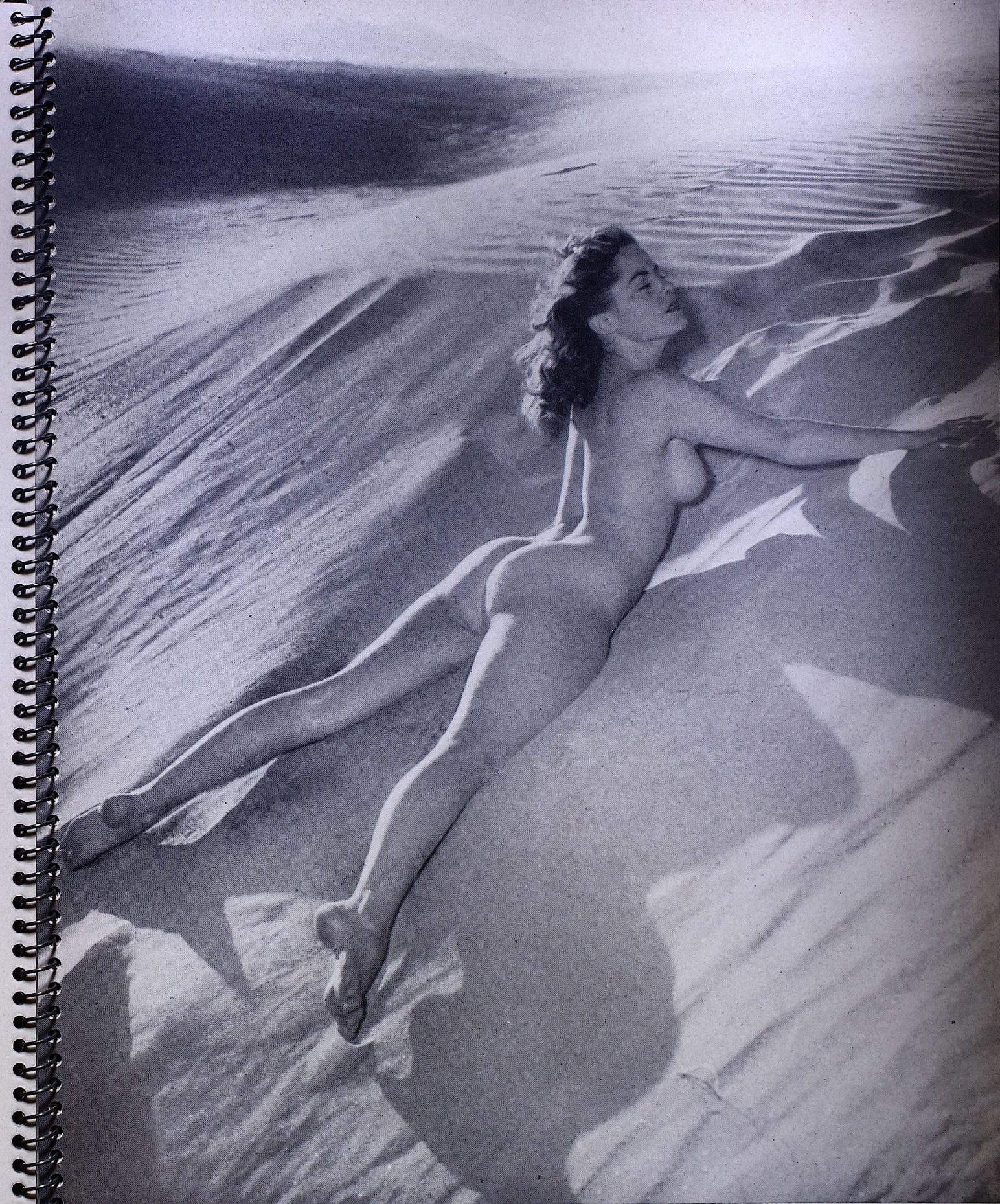
**Uncluttered simplicity** is keynote of Keith Bernard's figure concepts. He believes too many photographers over-use props.



You are the judge. Is it beauty? Is it art? Does it bewitch or bewilder? Is it intriguing or is it just pleasing to look at? If the nude photograph is anyone of these things to you then I say it is good. Modern day photography of the nude presents a terrific challenge, and I believe that the readers are the best judge.

The photography of the nude presents the challenge of seeking fresh approaches with variations of interpretations and yet keeping it beautiful and pleasing. The master painters and sculptors of yesteryears displayed unsurpassed artistry in recreating the nude. The modern photographers of today have created a new type of art which is as varied as women's hats, hair styles or dresses. These varieties are achieved with lighting effects, poses, props, settings and the portrayal of moods by the photographer and model.

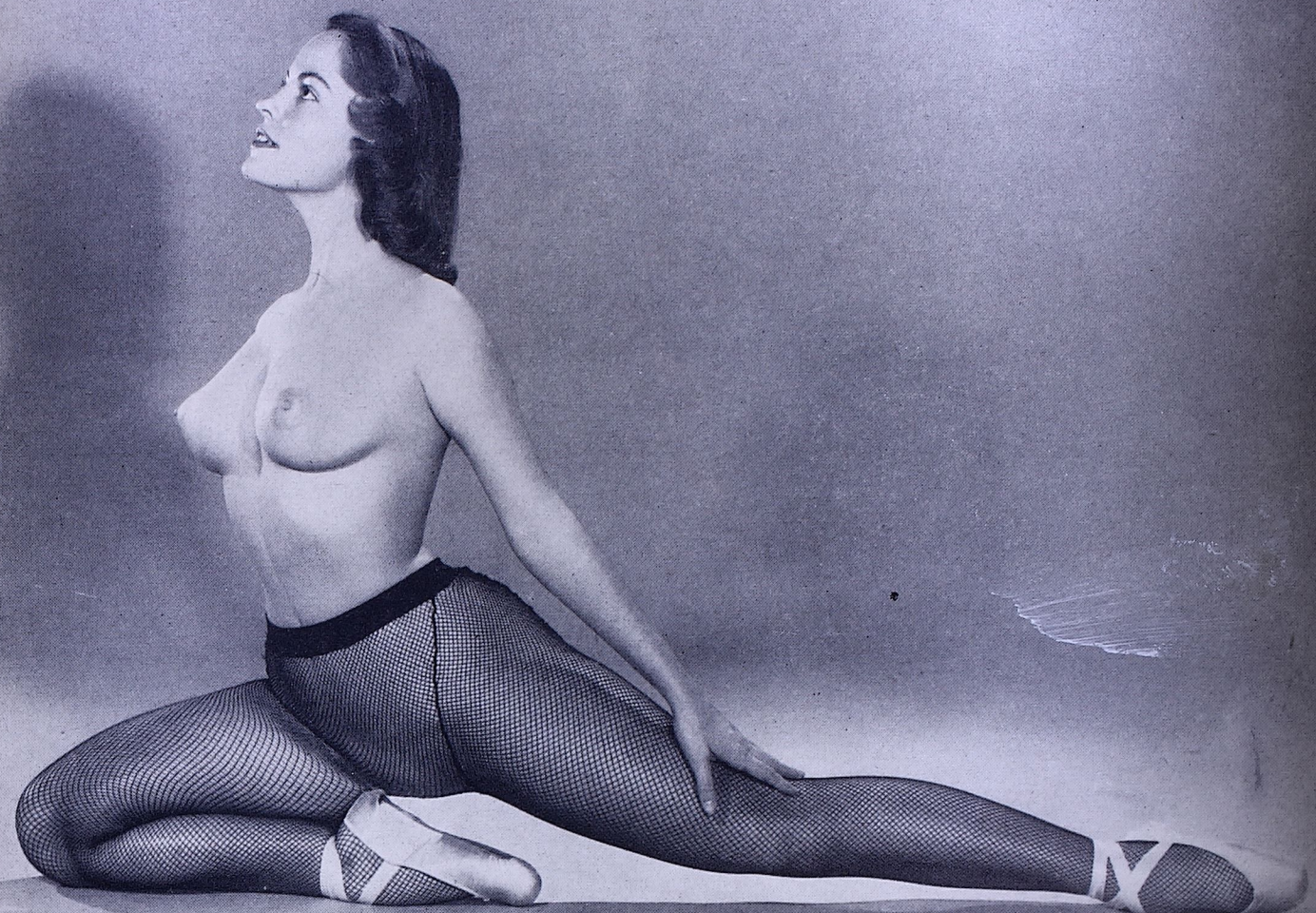
Today's photographers go to great extremes in pursuit of something different. Some even grab anything within reach for a prop. They will enhance the picture with a stepladder, a piece of lumber, a clothes tree, even a saw or maybe an old shoe. While I have no serious quarrel with this I, personally, have a fear of doing this too much in my portrayal of nudes. I can't seem to get the saw or stepladder to blend harmoniously with the study of the anatomy. To put it concisely, my style is to keep a theme of simplicity which will portray the model artistically, keeping props to a minimum so as to not clutter, complicate or confuse the nude study.



Gentle curves of sunlit sand dunes are echoed in reclining nude, resulting in harmonious study of lines, forms and textures. Due to the low sun, Bernard decided to fill in with flash which helped to outline nude against the sand.



*Minimum of props should be used, according to Bernard's photographic philosophy, and those only for a purpose. Here, props serve to embellish figure and contribute to boudoir atmosphere which cameraman wanted to establish.*



*Gracefulness of ballet dancer has provided Bernard with rhythmic composition which has movement, direction and mood.*

Indoors you can paint your model with artificial lights to create numerous effects. You can use more than one strong light, one in front, one in back or even two strong sources from behind make an interesting effect. There are so many numerous ways to light your subjects indoors I will not attempt to discuss them in this limited space. Try them yourself—now let us go outdoors to photograph a nude.

There never has been a background or setting that can equal the beauty that nature provides. The delicate blending of the blues of the sky, the perfection of cloud formations, the crashing beauty of an ocean wave, or the seemingly unending mass of ripple formations of sand dunes on the desert—even a shrub or a rock make the perfect setting.

Outdoors you cannot move the sun to change the lighting effects on your subject but you can move the model so that there are many different formations of lights and shadows to accomplish most any desired rendition. Usually, I like to fill in harsh shadows with either a flash fill or a reflector; however, if your model is posed on sand there will be a considerable amount of reflection from the sand to fill in the deeper shadows.

To successfully portray an exciting or artistic figure study one should attempt to adapt his photography to the personality of his model. While some models are quite versatile and can change their personality with a minimum of direction this doesn't always hold true. Whenever a particular personality trait—be it sweet or sultry—can be observed, seek to accentuate it for exciting results.

I would encourage the amateur photographer who would like to photograph nudes. However, if he is not artistically inclined, I would advise him to stick to still lifes, animals, children at play or any of the numerous other subjects. O







When I was younger I was greatly impressed by the many great paintings, etchings and classical sculptures I saw all over Europe. Later when I began as a photographer I was much influenced by some of the work of Pierre Boucher, Jean Moral, Andre Steiner. To this education I added a great deal of admiration for the work of Rodin, Maillol, and Carl Mills, but when the right time came, I ventured into figure photography in my own way, not to copy but with the wholehearted desire to develop my own style which would permit me to express my likes and dislikes.

Some photographers have said that their best pictures were results of lucky accidents, but I certainly don't believe that in my case. Examining my photographs I find that I get the best pictures when I work the hardest and take my work seriously.

When I set out to work I look for happy surroundings that make me feel at home. This will usually be way out on the seashore or deep in the wilderness. I have no desire to make tricky pictures but seek a sincere and direct approach. To me, a good nude study must not only present the body itself, but the intellectual ideal behind it.

In some cases I tell my models how to pose; in others, I find what I want

< Classical influence evident in much of Andre de Dienes' photographs is apparent in nude study which could be model for Venus of ancient Rome.

## Andre de Dienes

Andre de Dienes is photography's disciple of the sculptural line. He began photography by taking pictures of sculptured pieces which he studied until he acquired understanding and respect for line and form. He shuns artificial light and works almost exclusively by daylight. His text appears on pages 24 and 28; photographs from page 24 to page 29.

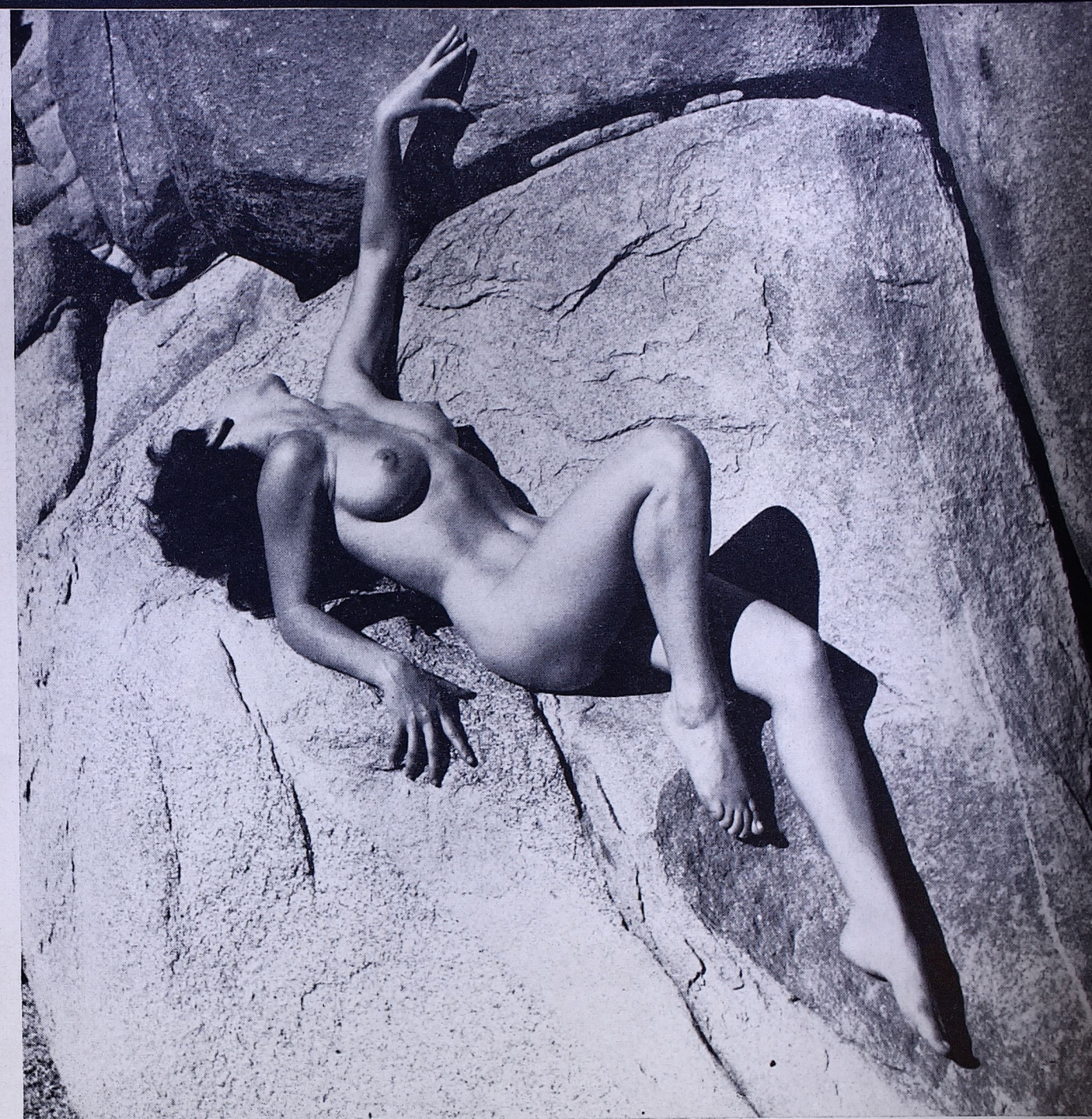


"I VENTURED INTO FIGURE PHOTOGRAPHY TO DEVELOP MY OWN STYLE."

Best photographs do not occur by lucky accidents, says de Dienes. They result from serious approach and hard work.







*Sculptor with lens, de Dienes achieves a writhing, monumental ideal of beauty which appears almost a part of the rock upon which she reclines. Photographer says of his work: "I get so enthusiastic about these poses that I wish that models would turn to marble to stay beautiful forever."*

*Complex, yet tightly-knit, composition by de Dienes depicts his intellectual approach to figure studies. Here one finds significant symbols in the mask, the painting, the chest and the dish of fruit successfully combined with the young nude.*



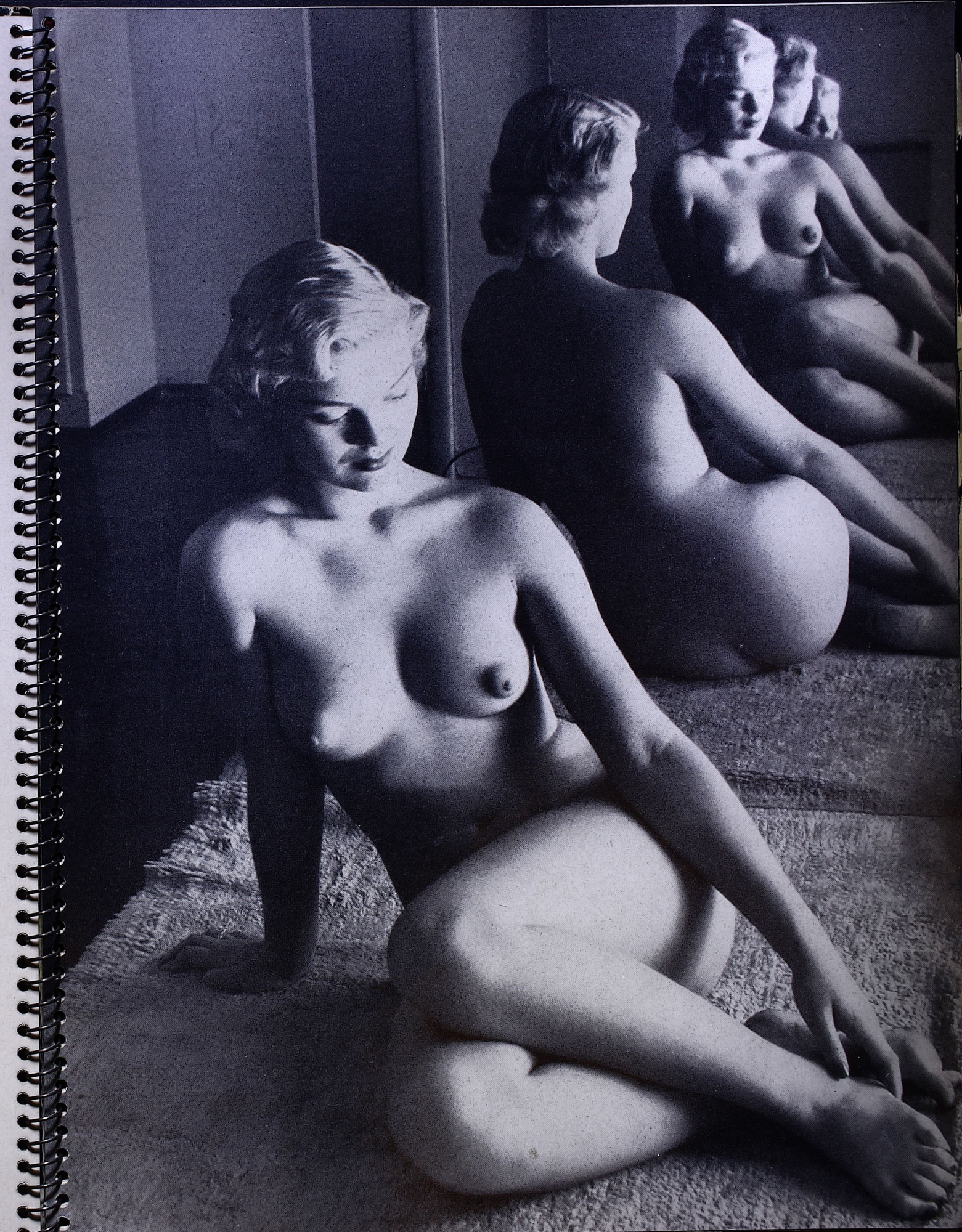


*Inspiration of great art can be seen in much of de Dienes' work. Here one notes subtle influence of painter Goya.*

*It's done with mirrors but the result is more than mere photographic trick. Even without cumulative effect of multiple images one senses de Dienes' instinctive approach towards the graceful, sculptural line.*

in her natural movements. Making changes in the pose or giving new suggestions is a skill that springs from a subconscious well of experience. I like to express in my work a good deal of sensuality if I can do so without overdoing it. I could not advise others on how to pose the nude because that is an individual matter, but for myself, there is a great yearning to express and convey beauty and perfection. And to be exact, I must add that most of the time I find myself so enthusiastic about the poses I manage to photograph, that I wish they would turn to marble or bronze right at that very spot so that they would stay beautiful forever.

The beauty of the human body has been sculpted, painted, and praised by prose and poetry ever since man began to feel the desire to express himself. Only the medium changes as the camera takes over the artist's chisel. And who can tell what future generations may judge as art. Perhaps the photograph we take today may someday be looked upon as the sculptures of centuries ago are looked upon now.







*Stephen Deutch*

Stephen Deutch is one of Chicago's top advertising photographers. As a release from confining layouts he experiments with nude studies, a natural outlet since his early schooling was aimed at career in art.

"SCULPTORS WORK WITH CLAY;  
CAMERAMEN WITH LIGHTS."

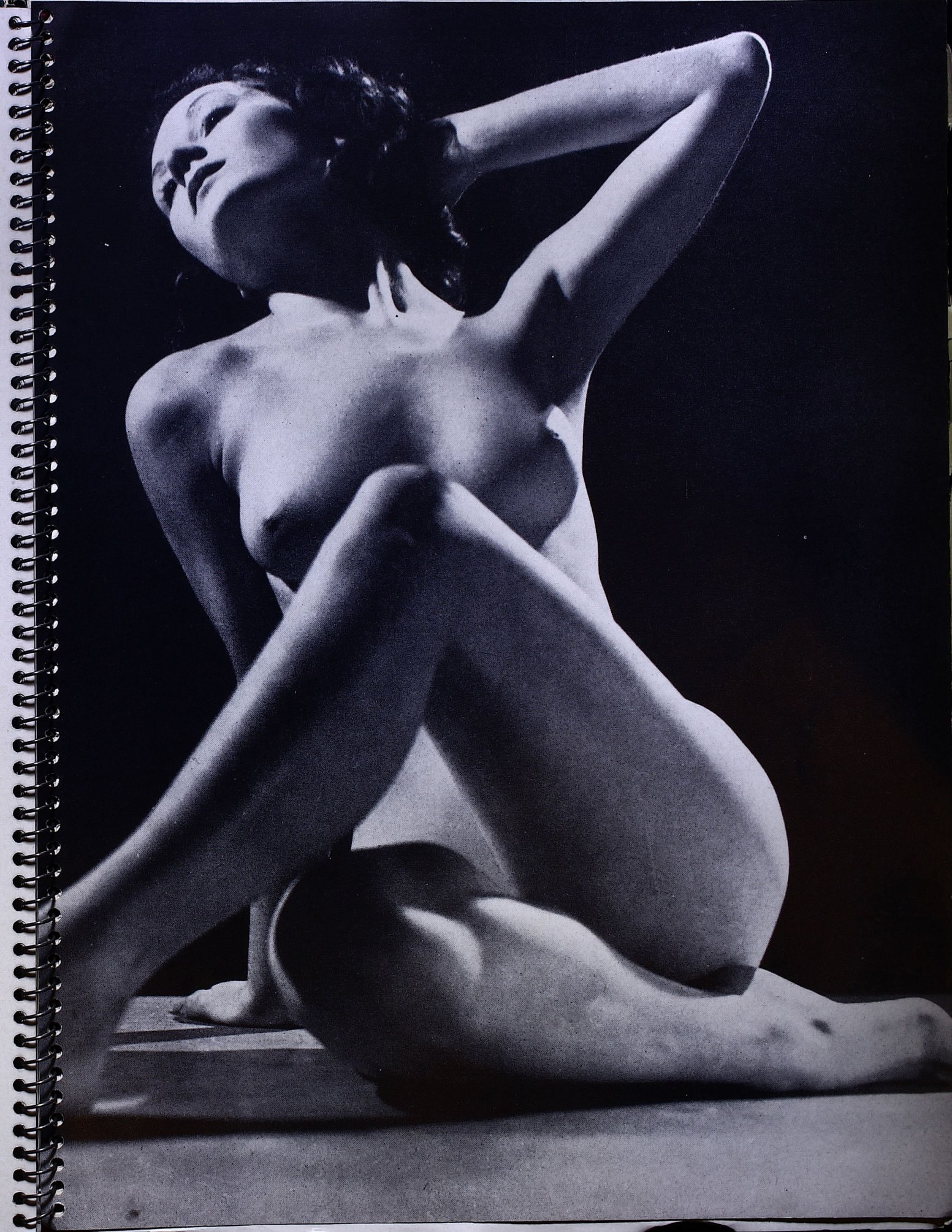
Ever since primitive man chiseled the image of a nude figure on the wall of his cave with a sharp stone, men of all civilizations throughout history have never ceased to show their artistic interest in the human form.

Painters, sculptors and craftsmen from all periods in the history of art have enriched museums and collections all over the world with their renderings of the nude figure in various forms. Since the birth of photography, and especially since its recognition as one of the visual arts, photographers have contributed a new series of approaches in their interpretations of the nude figure.

The figure comprises in itself all the elements that an artist would want to explore. It is a challenging subject through which he can express his artistic abilities. The painter's fascination of the play of light on the

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**Challenge of nude is test of cameraman's ability. Many have met this successfully, contributing new concepts of visual art.**

>  
**Unusual angle introduces play of angular lines inherent in human form. Deutch is of belief that relaxed poses are the best.**





## STUDY IN RED AND GOLD by Tom Kelly &gt;

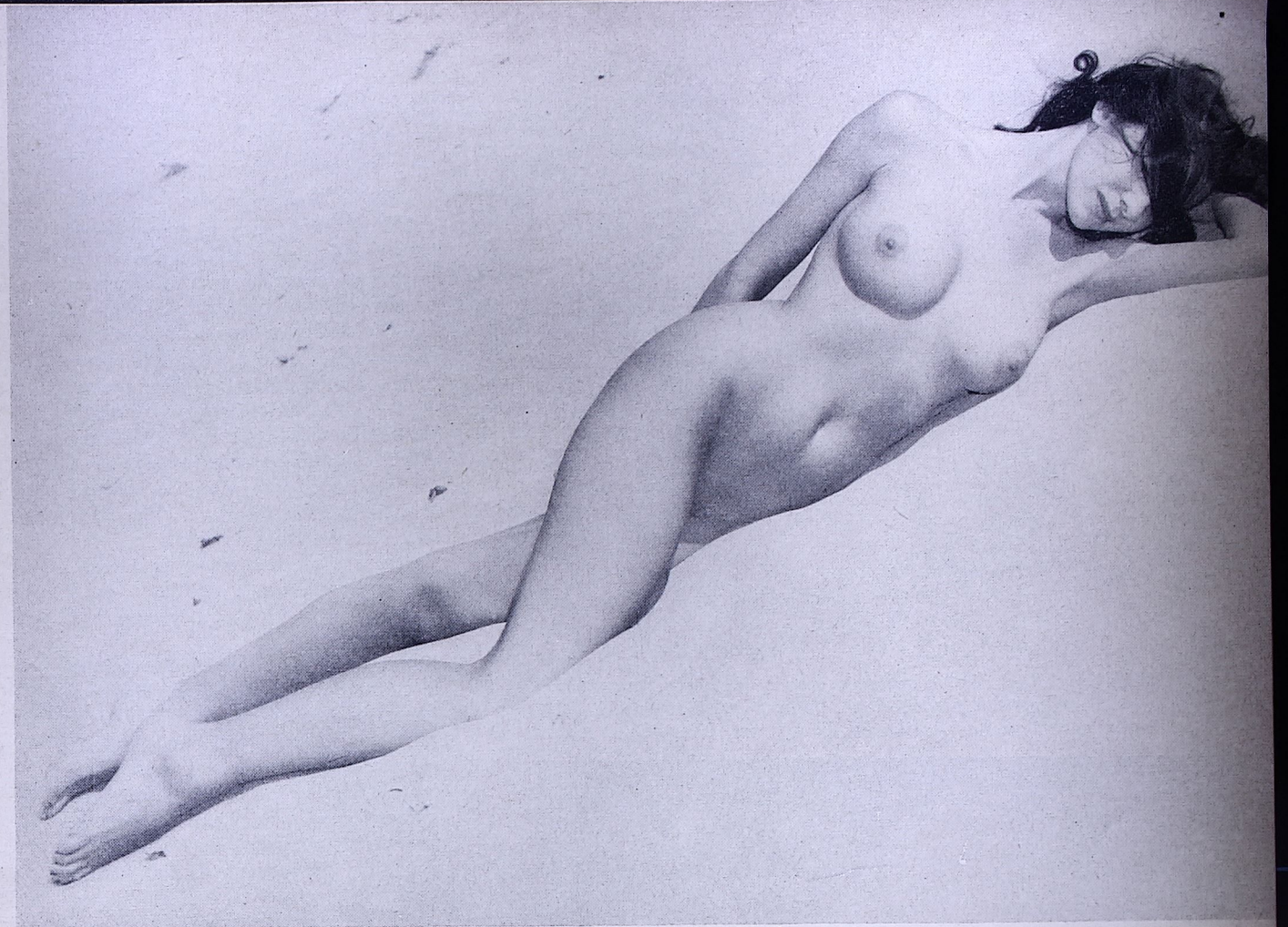
nude is equaled by the photographer. As the sculptor models the forms of a figure in clay, the cameraman will do his modeling with his lights. The camera artist has many tools beside his camera. To emphasize or de-emphasize, he can use lighting and printing techniques of great variety. The mood of a photograph can be set with lighting alone. By the use of various lenses and camera angles, lines and forms can be accentuated. By cropping and careful selection, one can photograph portions of the figure and thereby reach a degree of abstraction. While the photographer has more limitations in modifying the figure and less means of departure from reality than the painter he has the advantage of being able to penetrate his subject with more realism, with greater impact and with greater simplicity. He can use high-key or low-key lighting to set two extreme moods with a wide range in between. The use of backgrounds and surrounding elements can change the feeling in the picture or contribute elements of design for composition. There are many ways to subdue or emphasize the figure.

Composition should not become a great problem because the human body is built with magnificent harmony in form and lines in repose as well as in action. One can use casual or formal composition with equal success. I find that my best compositions result from not posing the model but from waiting to capture the relaxed position of the figure. A relaxed figure has unmatched beauty as it actually falls into a "pose". When I use other elements beside the figure, I find it necessary to work more on the pose to coordinate lines, masses and forms, or to create depth. The imaginative photographer will find endless variations. O

*Brilliant highlights against deep blacks make this Deutch creation a striking study in lines and tones.*







*Fashion and figure studies are closely allied fields, especially when one considers the Samerjan style. Californian is exponent of high key lighting, even for outdoor figures.*



*Peter James Samerjan*

*Peter James Samerjan is one of nation's outstanding photographers of fashion and pretty girls. He has developed a stylized technique the essence of which is utter simplicity in composition, high key as far as lighting is concerned.*

**"WHEN IT COMES TO FIGURES, I USE MY FASHION TECHNIQUE."**

THE tendency in figure photography, it seems to me, has been toward originality and simplicity. The photographer is applying new techniques in his quest for something more realistic or artistic. The figure permits expression and experimentation by the artist and photographer and, by being able to cope photographically with the human figure, he improves his abilities in his other work.

In my particular case, I am by profession a fashion and advertising illustrator so it is not surprising that when I wish to experiment, my techniques would follow along the basic lines I employ in my other photographic work. Each photographer has his lighting preference; mine is what we term high key.





**High key effect can be achieved against jet black background** says Samerjan who produced this unusual study as proof. For, in his book high key is way of lighting, not background tone.



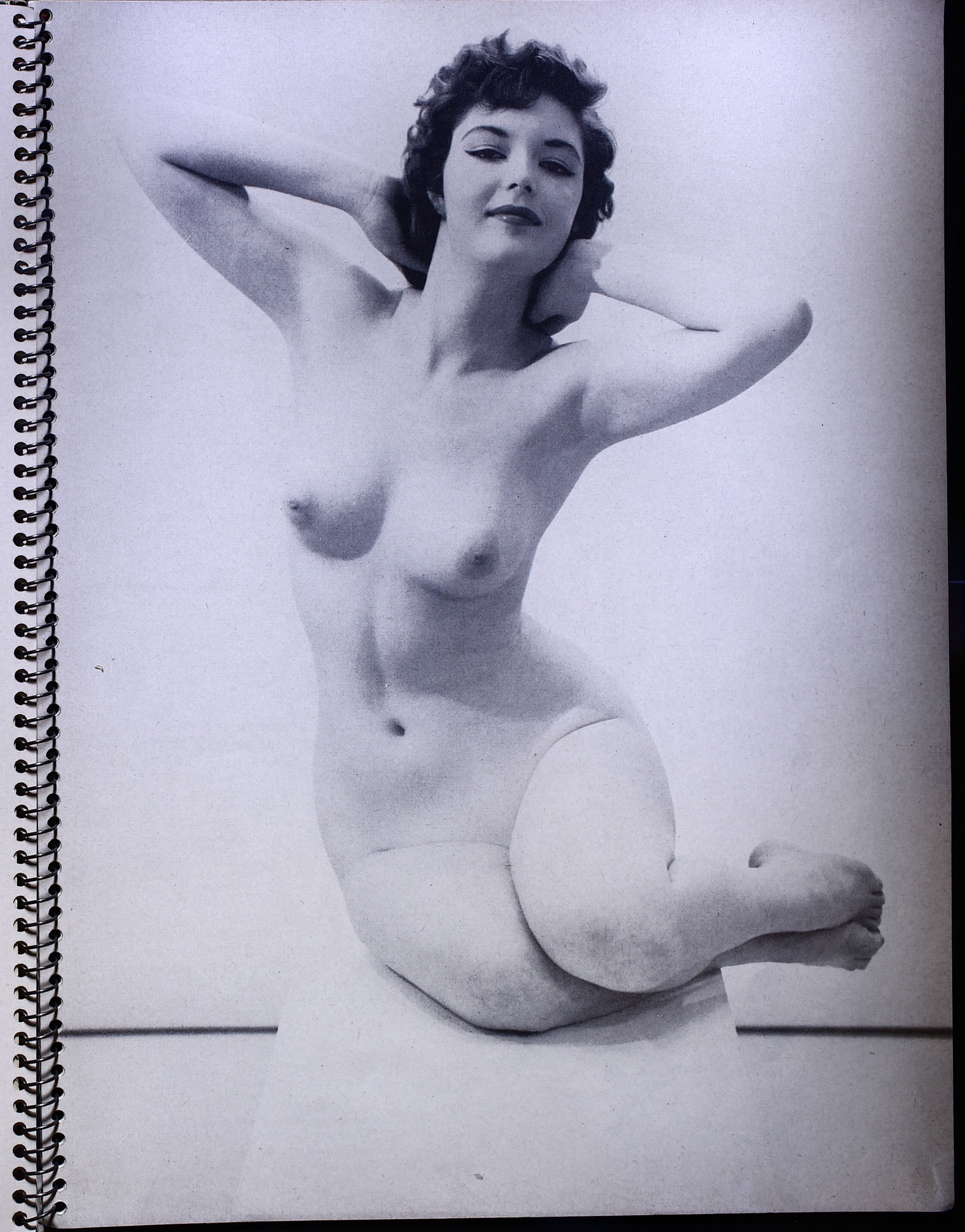
What is high key lighting? Merely a flat lighting with a minimum of shadows. In using this method, the photographer works with the quality of the light rather than its brightness. The final effect on the skin is a smooth, unblemished look. Usually, the term high key brings to mind white against white, or light against grey. However, this is just partially true. The high key effect can also be achieved against a jet black or dark grey background because this effect is shown in the lighting used on the figure and not the figure as combined with a light background which results in the over-all tone of light that most people call high key.

The use of this flat lighting technique in connection with the figure has produced interesting results. The human form takes on an almost alabaster look — completely smooth and even. And, though the lighting has a minimum of shadows, the figure retains perspective and stands out from the background.

I have photographed the female form using many types of lighting. In going through many stages of lighting techniques I have found that the closest possible lighting to natural light was the most attractive to the figure.

Proper photographic training combined with an art background is indispensable to the figure photographer. Although some of the finest photography being done today is in this field, it is still one of the most difficult subjects to master. Photographing the nude is a challenge to the photographer. He can experiment with various lighting techniques, backgrounds, angles; he must use all the knowledge of art and photography at his command to capture this difficult subject on film at its best. The study of anatomy, perspective and color can also be a tremendous help to the photographer who is interested in improving his photographic skills through the medium of experimentation with the figure. O

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**Alabaster look is obtained by high key lighting.** Careful lighting for modeling can be observed but fill is kept strong to minimize shadows.







## DEPARTURES FROM REALITY

THE photographer who departs from reality is much like the abstract artist, the inventor and the explorer. He has no rules to guide him, no step-by-step directions, no precedent. He must depend upon his instincts, his imagination and his intelligence.

The photographer who departs from reality does so for several reasons. Usually, he is dissatisfied with conventional methods. He is tired of taking pictures that look like a lot of other pictures. He wants to try something different, not merely for the sake of being different, but to convey his impressions and thoughts as he wants them conveyed.

For example, he may want to convey the beauty of a woman—not a particular woman, but all women. Occasionally, standard photographic procedures will suffice to carry out the photographer's aims, but at other times the rule-book type of photography falls far short of his goals. It is then that he turns to experimental photography.

The experimental photographer has many specialized techniques at his disposal—techniques which have been used by others to produce departures from reality. Among the more familiar of these are solarization, bas-relief, montage, reticulation, diapositive printing. The photographer who so desires can utilize these already-proven methods, either singly or in combination with one another, to produce the desired results.

He can transform ordinary figure studies into abstract creations which dwell in the realm of the imagination. By means of photographic techniques the models have been shorn of the real life identities and transformed into mere lines, tones and shapes.

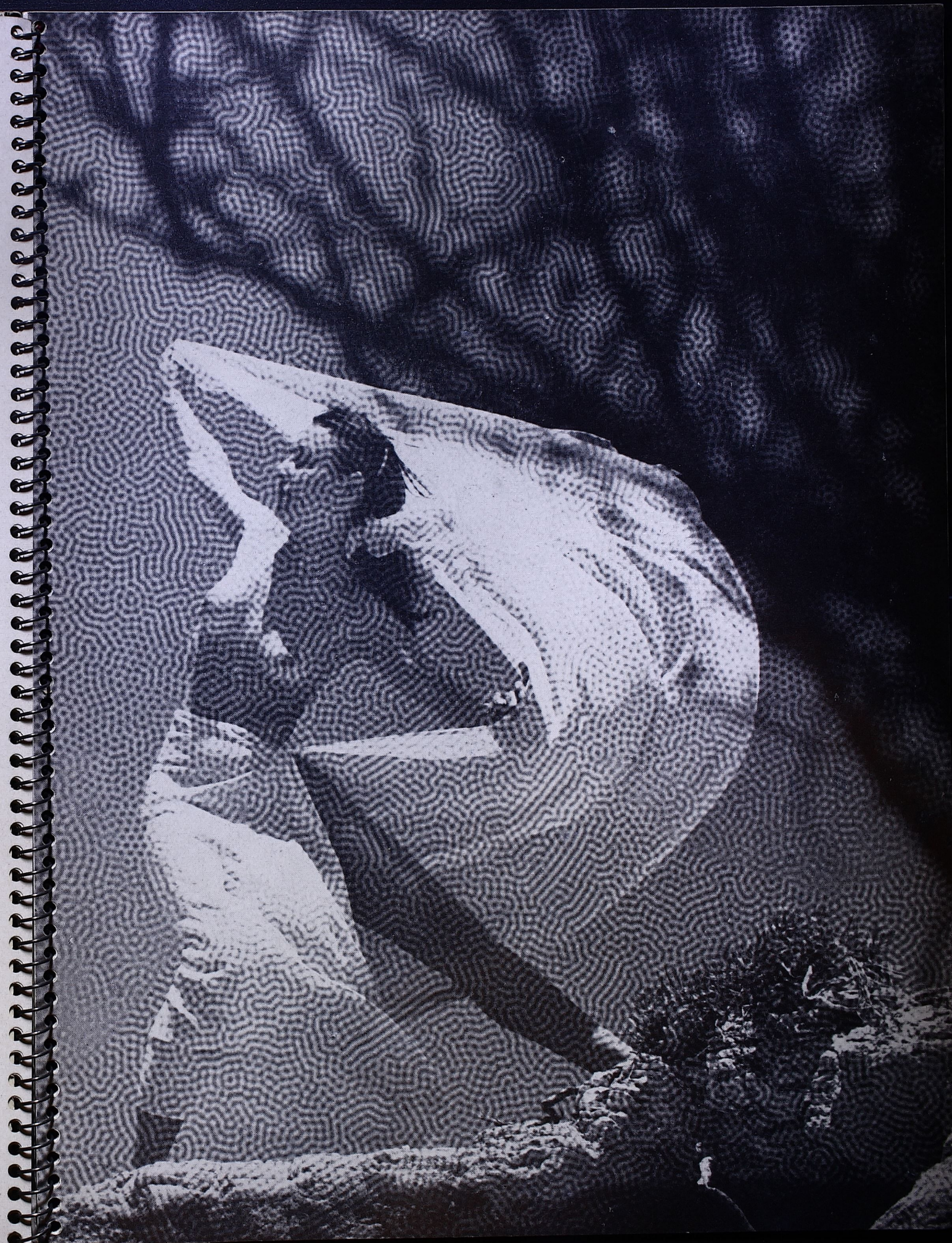
However, at times even these unusual techniques are not sufficient; they are not "quite right." The photographic artist who desires the most personal form of self-expression may then turn to creating his own procedures. He may become inventor to secure the exact print on paper that has already been formed in his mind. He may utilize any number of innovations in optics, chemistry or mechanics to fulfill his desires. He may combine his new techniques with old ones or use old techniques in new ways. The methods

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*Solarization removes identity from figure transforming it into the basic art elements of lines, tones and form.*

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*Reticulation, with its unusual, uncontrollable pattern, places nude into world of fantasy. W. A. Curtis photo.*







Negative print, by removing realistic elements, concentrates the viewer's attention on vigorous lines and the striking pattern of soft grays and deep blacks in this shot by Vincenzo Balocchi.

Kodalith positive, placed in register with negative with piece of ground glass separating two, produced unusual line study for cameraman Stewart.



are unimportant, as long as the results are satisfactory.

In the photographs reproduced on these pages the photographers have departed from reality in several ways in order to transfer their thought-images to paper. Look at each photograph, and imagine how it would appear were it made by straight photographic techniques. In most cases, the result would suffer. The illustrations are not merely experiments which happen to incorporate figures, but artistic studies in their own right. The technical means used to produce them are integral parts of the photographs.

Most of the illustrations were originally planned as departures from reality, although a few might just as well have been created from ordinary negatives. The experimental photographer may thus utilize already existing negatives to learn some of the "standard unstandard" processes, or he may expose new films with the thought of after-treatment in mind. In either case, a thorough knowledge of existing experimental techniques will prove to be of benefit.

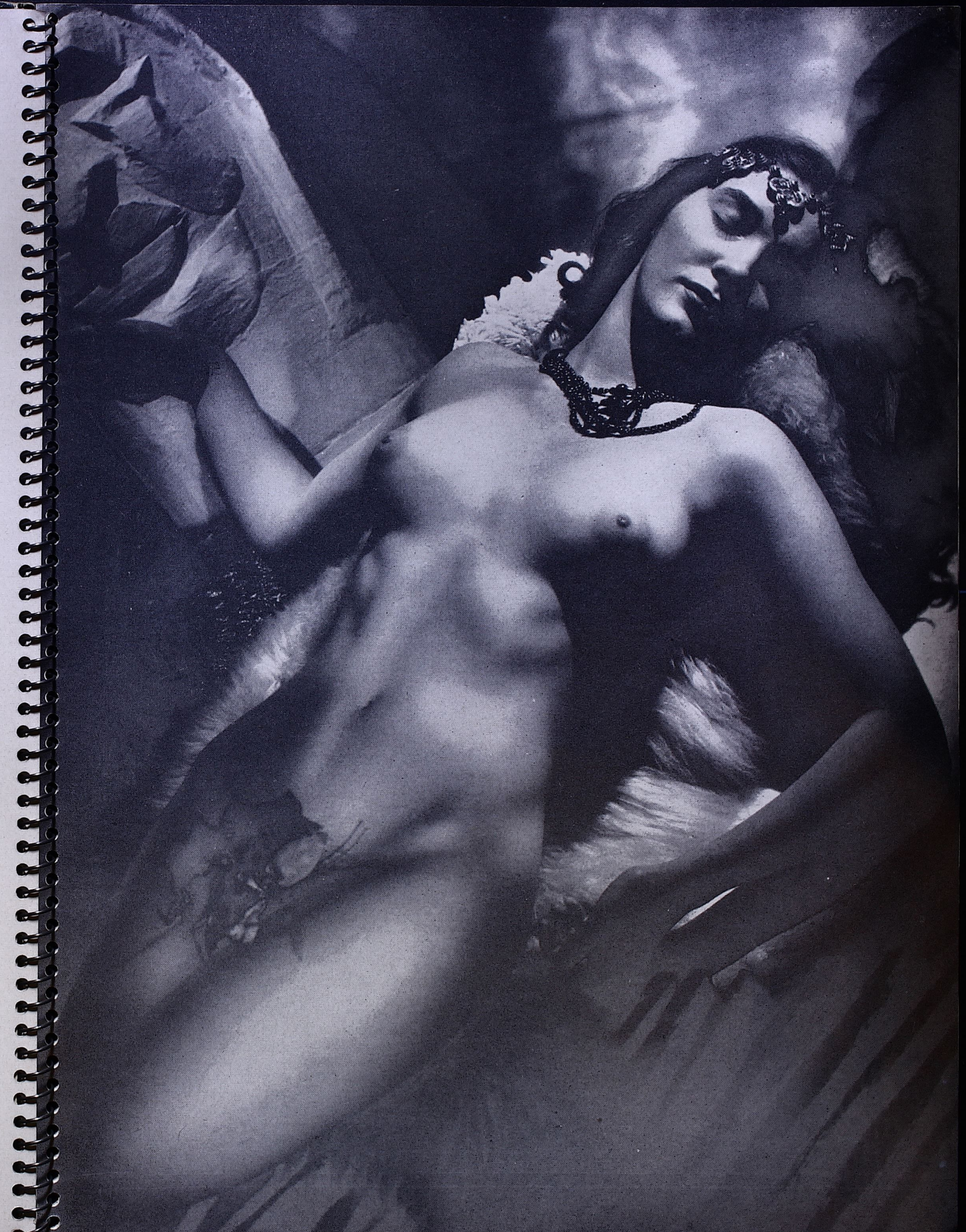
From the proven techniques the artistic photographer can deviate in any direction. He can boil, freeze, fog, etch or stain his negatives. He can print one, two or a dozen negatives onto paper which will then be developed in one, two or a dozen different solutions. He can expose his films or paper to light at any stage of the game, and he can even dissect and rearrange the segments of his photograph. Some of these techniques may work, others may not. But the experimental photographer is free to try anything he chooses in his attempt at self-expression. Sometimes he may fail; at other times he will succeed. But in any event, he need not be limited to convention.

He can depart from reality as far as his photographic space ship will take him as long as he consistently aims for a certain result—not merely a picture that is "different for different's sake."

—Stan Holden.

**Partial solarization** reverses tones in face in Peter James Samerjan's picture which he calls, "Fantasy."

**Illusionary quality** in Larry Karns' odalisk treatment is also a result of well-planned partial solarization.







**Narrow horizontal** cropping conforms to the dominant lines which, in John C. Leonard's photograph, are extended arms of the model. By unusual cropping, dramatic impact originating with the pose and lighting is strengthened.

## DRAMATIC CROPPING

THE most essential elements of a composition may be emphasized and the most distracting elements may be eliminated by dramatic cropping. Intelligent cropping can transform an ordinary photograph of a nude into a fine figure study and a fine figure study into a truly beautiful photographic creation.

Study the illustrations on these pages and notice how the photographers—through dramatic cropping—have concentrated attention on the important features of the subjects. By cutting off portions, or even most of the figure, they have said, in effect: "This is the subject. This is what I want you to look at."

By this method—one of the simplest yet most valuable of all photographic processes—the mood and impact of the photographs have been greatly intensified. Only the valuable segments of the compositions remain to interest the viewer. The eye is not led astray by minor, irrelevant detail.

Although cropping is perhaps best handled at the camera, it can be—and in most cases, is—performed at the darkroom stage. Ideally, the visualization of the final picture should take place before the model is in position. In this way the full size of the negative can be utilized, the proper lens can be used, and the lighting can be more carefully controlled. But many photographers, either through lack of planning or simply lack of time while shooting, find that cropping must be done after the negative has been exposed. Indeed, many find that hindsight is easier than foresight when it comes to cropping.

Darkroom cropping is best accomplished by making contact prints or full-negative enlargements of each negative. A pair of L-shaped cardboards or four rulers are then used to mask the prints so that the most effective composi-



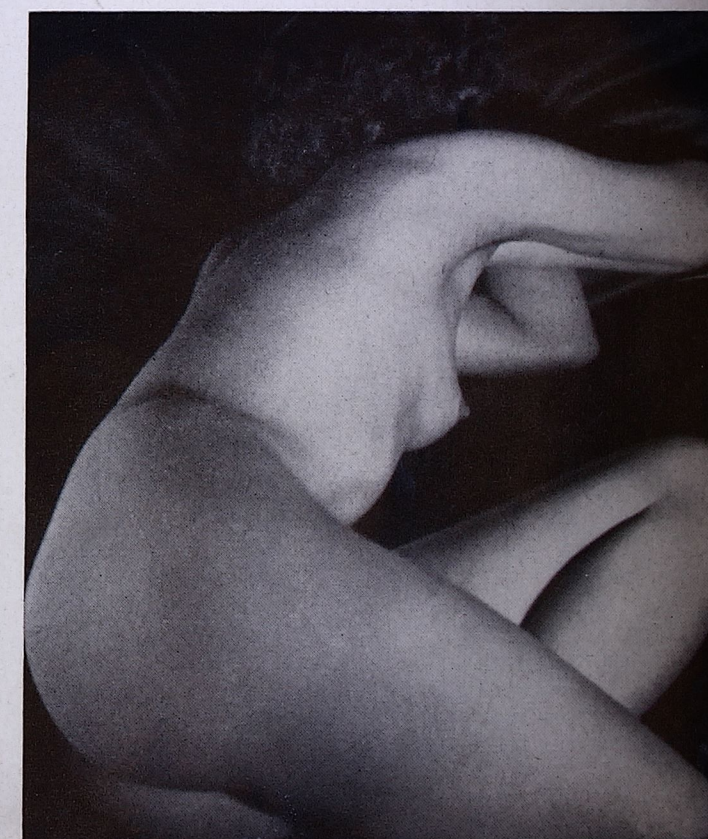
**Cropped legs** convert uninteresting horizontal into a compact vertical composition. Photo by Pierre Paul.



tion can be discovered. Viewing a negative image on the enlarging easel in lieu of making preliminary prints is to be discouraged since important details or dramatic compositions may escape unnoticed.

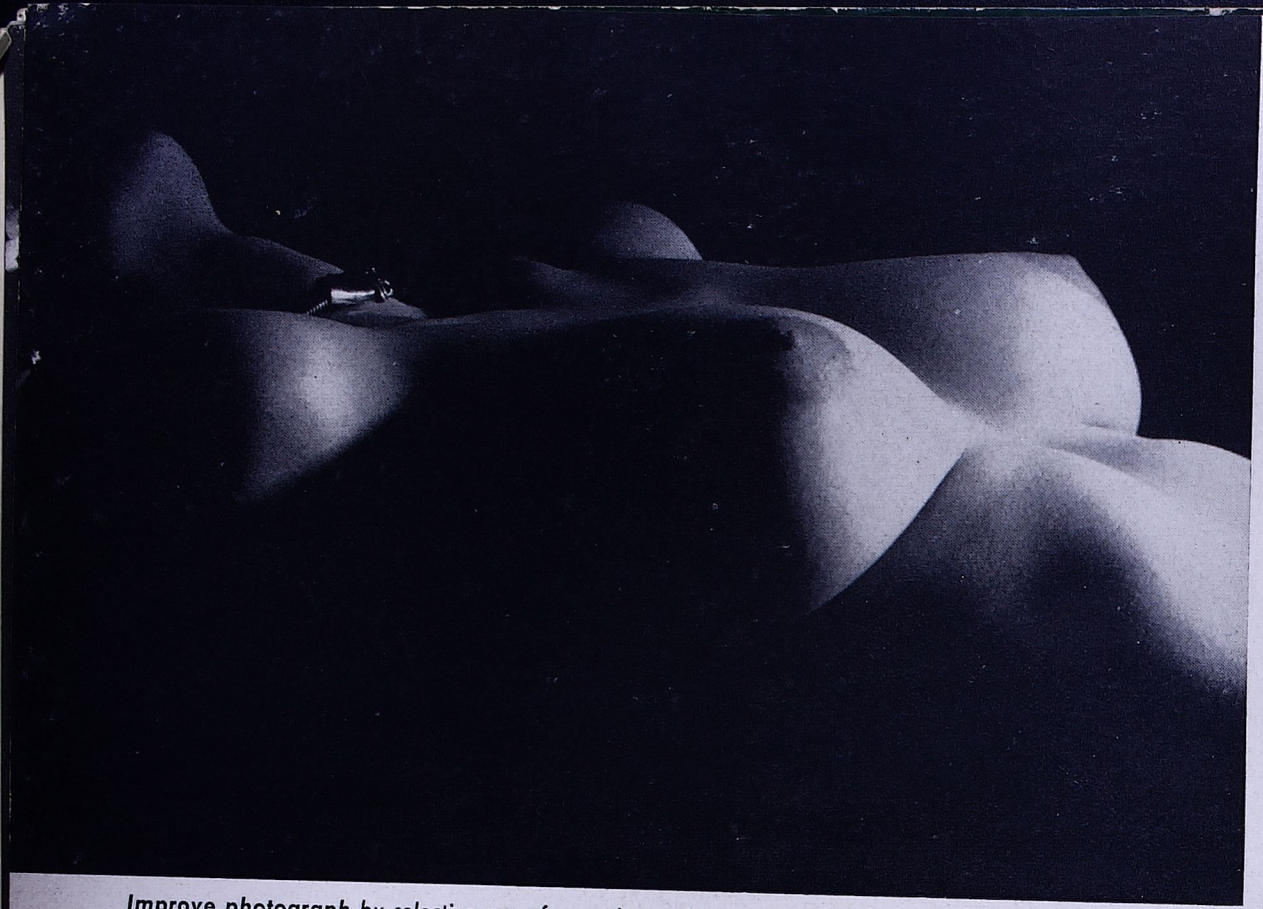
Whatever method is used, the final cropped print should include only the essence of the photograph. There should be no question as to what the center of interest is.

In addition to concentrating the viewer's attention, cropping can perform other valuable functions. It can yield a more intimate view of the model by pointing up subtle features which might go unnoticed in an overall scene. It can reveal interesting patterns within a composition. It can change the center of interest if so desired. And it can straighten tilted



**Tight cropping** places emphasis on design motif apparent in reclining nude. Photo: Ergy Landau, France.





Improve photograph by selective use of cropping. Often, photographers discover that original picture consisted of several centers of interest and by cropping, single photo can yield many exciting studies.

Torso study by M. Richard Marx is excellent example of cropping on the ground glass. In this way, cameraman has control over the final composition. Darkroom cropping, while effective, is second guessing.

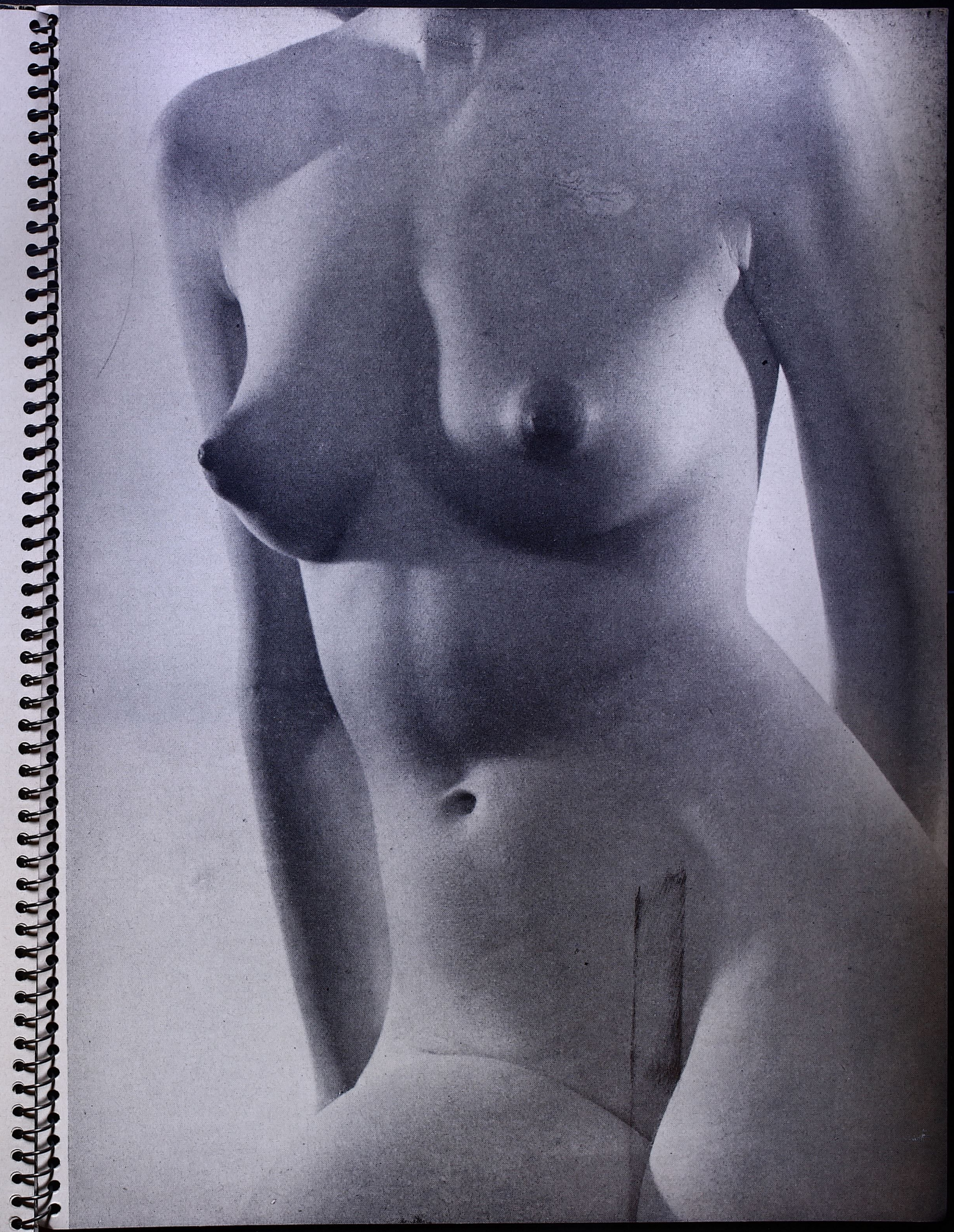
horizon lines or achieve more impact by tilting the subject.

Even mechanical limitations of the photographic medium can be overcome through cropping. The shape of the negative or print material need not limit the photographer. Neither the square nor the 4x5, 8x10 proportions need be adhered to as the photographer may crop his pictures in any shape or proportion he desires—1 inch by 20 inches, if he cares to and if the subject matter dictates it.

Cropping should not be used indiscriminately or carried out for its own sake. The procedure should be adapted to the subject. And when the subject matter or circumstance calls for cropping—let it be dramatic.—S. H. O



Schizo-torsoed nude is cameraman's version of mirror trick. Cropping eliminated uninteresting portions.







## THE ART OF JEAN GABRIEL DOMERGUE

Text by Roger Klein

Picture story by Serge de Sazo

Art reproductions from Camera Clix



He has been criticized, and continues to be criticized, on many sides. People say that he is not a true artist, that his success is due to the worst kind of snobbism—that of aristocrats and rich people, and that he is only interested in money and in high society life.

Jean-Gabriel Domergue merely smiles in his short white beard and doesn't bother to reply. For the past two years he has been a member of the Institute of France, his fortune is estimated at more than one billion francs—close to three million dollars, and many art critics recognize him as a man with delicate taste and as a remarkable artist who prefers success—and the joy of living according to his own inclinations—to the glory of the artists who ostentatiously disregard the pleasures of life.

He was born on March 4, 1889 in Bordeaux in the southwest of France, where he studied in the same public school as Francois Mauriac, France's great Catholic writer.

Domergue's father, an art critic, brought him to Paris where at the age of 12 years he obtained the First Grand Prize for Design given by the city of Paris in the form of a modest silver medal. In 1913 he entered the Ecole des Beaux-Arts in Paris and won the Grand Prize of Rome with a painting representing a Biblical scene.

Any American who is well-acquainted with Paris can follow the progress and the success of Jean-Gabriel Domergue by noting his successive changes of residence: his first studio, 14 rue Chabrol, was that of J. P. Laurens; his second was a few steps from the Ecole des Beaux-Arts on the rue des Beaux-Arts in the house where Oscar Wilde died. From there Domergue moved to a private house at 41 rue Pergolese, once the hunting lodge of the celebrated DuBarry. Today he lives in a sumptuous apartment at 10 Avenue d'Iena, which is so replete with his collection of works of art that it resembles a museum.

Domergue's first phase in painting, from 1913 to 1918, is known as his "Pigeons and Sparrows" period. His second, starting in 1918, is the "Venetian"; never had he painted so many duchesses and marquises, each one looking as if she was ready to make a grand appearance at a magnificent ball. It was during this period that Domergue painted the portrait of the young Duke of Rohan showing him returning from the battle front with a wound on his head. Four days later the Duke went back to the front lines and was killed after having slipped into No Man's Land while trying to rescue his wounded orderly.



Friendly repartee serves to set model at ease. Domergue, who is often called to judge beauty contests, has discovered models at these events.

Luxurious studio-apartment indicates Domergue's success. "I am a rich painter," he will admit.

Idealized quality given models has made French artist famous. Models themselves seek to gain fame by commissioning Domergue to do portrait.

Samuel Pozzi, a well-known and very handsome society doctor, is another one of Domergue's subjects for a portrait who met with a violent death. At the height of his success he became the victim of a maniac killer who shot him with four bullets from a revolver. He died in the arms of his close friend, Clemenceau, and of his colleague, the great surgeon of Martel, who tried everything to save him.

Fortunately, only rarely is it that the models of J.-G. Domergue meet with such tragedies.

In 1924 Domergue entered his "Horse Show and Bal Tabarin" era, and he is now in the stage of "Little Hats". Nevertheless, there is a continuous flow of the cream of "Who's Who" coming to Domergue's studio with the aim of having their portraits painted by him.

Before the war Domergue contributed through his many portraits and posters to the popularity of Josephine Baker. He has also painted Lilian Harvey, Meg Lemonnier and Sarah Rafale.





In 1936-1937 he went to New York on the occasion of an exposition of his paintings in the Durand-Ruel Gallery. One day while on the street he met two old friends, Lily Pons and Reynaldo Hahn, who, as a musician is as worldly as Jean-Gabriel Domergue is as a painter. The enthusiastic manner in which these three friends greeted and embraced each other provoked in New York a crowd of almost riot proportions.

In Paris it is remembered that whenever the Prince of Wales (now the Duke of Windsor) visited Paris he stayed in the apartment of Lady Mendl, and it was his custom, in order to avoid obtrusive visitors, to leave through the adjoining apartment, which was that of Domergue.

All worldly women know that a portrait signed by Jean-Gabriel Domergue is considered as a sort of diploma in the hierarchy of high society. They know also that Lucienne Boyer has been one of his models, as well as Souty, who later married a Greek minister.

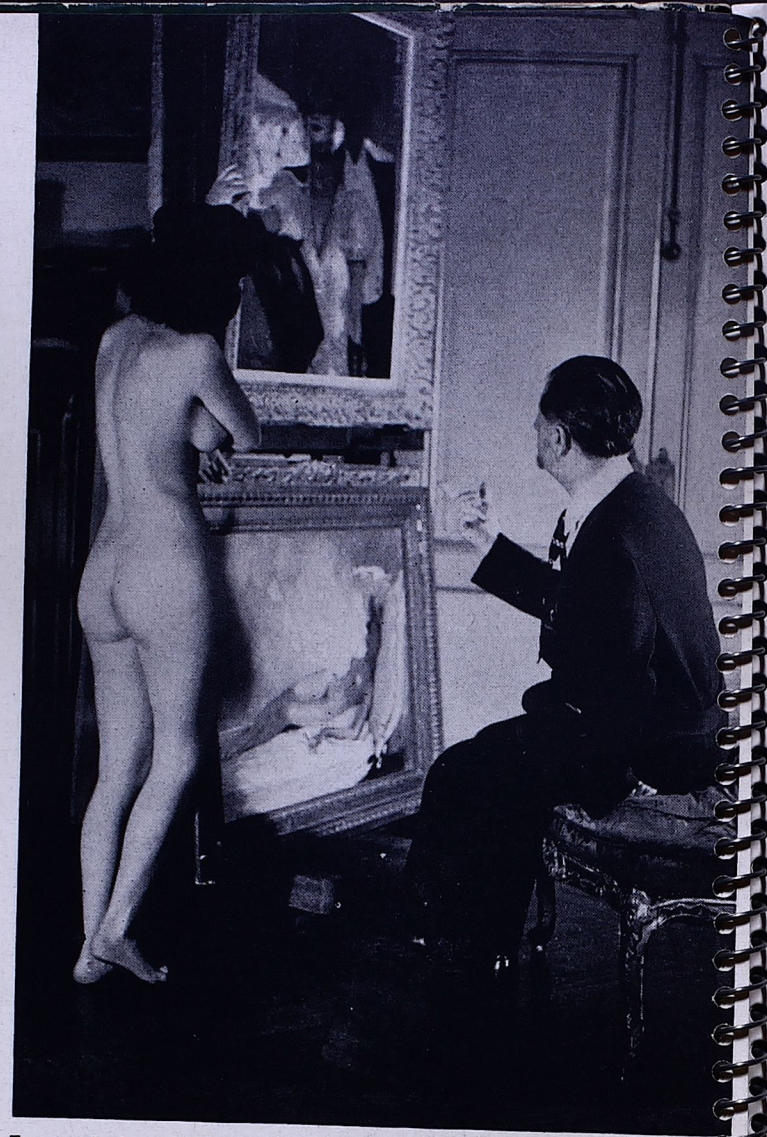
*Domergue chats as work progresses. Many famous women have sat for portraits by him, including: Lilian Harvey, Josephine Baker, Lucienne Boyer.*



*Two paintings by Domergue are admired by model. Top canvas is "Aux Courses" (At the Races); the lower one, a nude, was exhibited at Paris show. Series was photographed by French photographer, Serge de Sazo, who worked with extension flash.*

A French magazine recently reported that Domergue is a grandson of Toulouse-Lautrec. Actually, the Domergue family is distantly related to the Toulouse-Lautrec, but it is well known that the latter never had any children, much less any grand-children.

Although, along with Picasso, Domergue is probably the wealthiest French artist, his work does not command fabulous prices in public sales. It is said that he has acquired the dislike of most art dealers as he is always reluctant to give them one of his canvases for sale. He prefers to work directly with



*"Girl and Mirror" shows the influence of Renoir and Degas on Domergue. While it is natural that many rumors involving artist and models would be circulated, Domergue has been happily married to sculptress Odette Maugendre for over forty years.*

his clients and to be paid in advance. His philosophy can be summed up in one phrase: "There are the rich art dealers and the poor painters, but I—I put myself in the category of the rich painters."

There have been a few occasions when models have ordered portraits by Domergue and refused to pay for them, thinking that they would thus acquire fame without any expense. But, it is not quite so easy to put something over on Jean-Gabriel Domergue. He would simply alter the head of the model, leaving only to her intimate friends the possibility of recognizing the nude body!

Naturally, rumors have attributed a considerable number of romantic conquests to Domergue. The fact is that he has been married for more than forty years to the same wife, Odette Maugendre, a sculptress whose works decorate the Paris apartment of this artistic couple.

An anecdote, which adds little to Jean-Gabriel Domergue's reputation as a painter with aristocratic tastes but is consequently amusing, is that in 1913 Domergue had a very capable Russian valet, of whom the world has spoken a great deal since that time. His name was Lenin.





## THE ILLUSTRATOR ADAPTS THE PHOTOGRAPH

SINCE FIGURE PHOTOGRAPHY ANNUAL serves as a guide not only to the young photographer but to student and professional artists as well, we continue our policy of presenting a well-known illustrator's adaptations from photographs. In this issue we present a full-page illustration for a magazine story involving the West Indies. The wash drawing is the work of Leo R. Summers, well-known Midwest artist. To make his drawing, Summers referred to his photo-file from which he lifted the action-filled figure studies of Jason Hailey and John Hamilton. Hailey's nude, left, provided the slightly-improvised figure of the dancing girl, while Hamilton's picture served as a model for the foreground figure.

Summers' drawing re-emphasizes the value of figure photographs to the illustrator. One can but imagine the long, tedious process—not to mention the expenses—involved had Summers hired live models and placed them into these difficult, hard-to-hold poses to make his illustration. **O**



Story illustration by illustrator Leo Summers was adapted from Jason Haileys nude study, top left, and John Hamilton's photograph, bottom left. Wash drawing was made for fiction piece on West Indies.

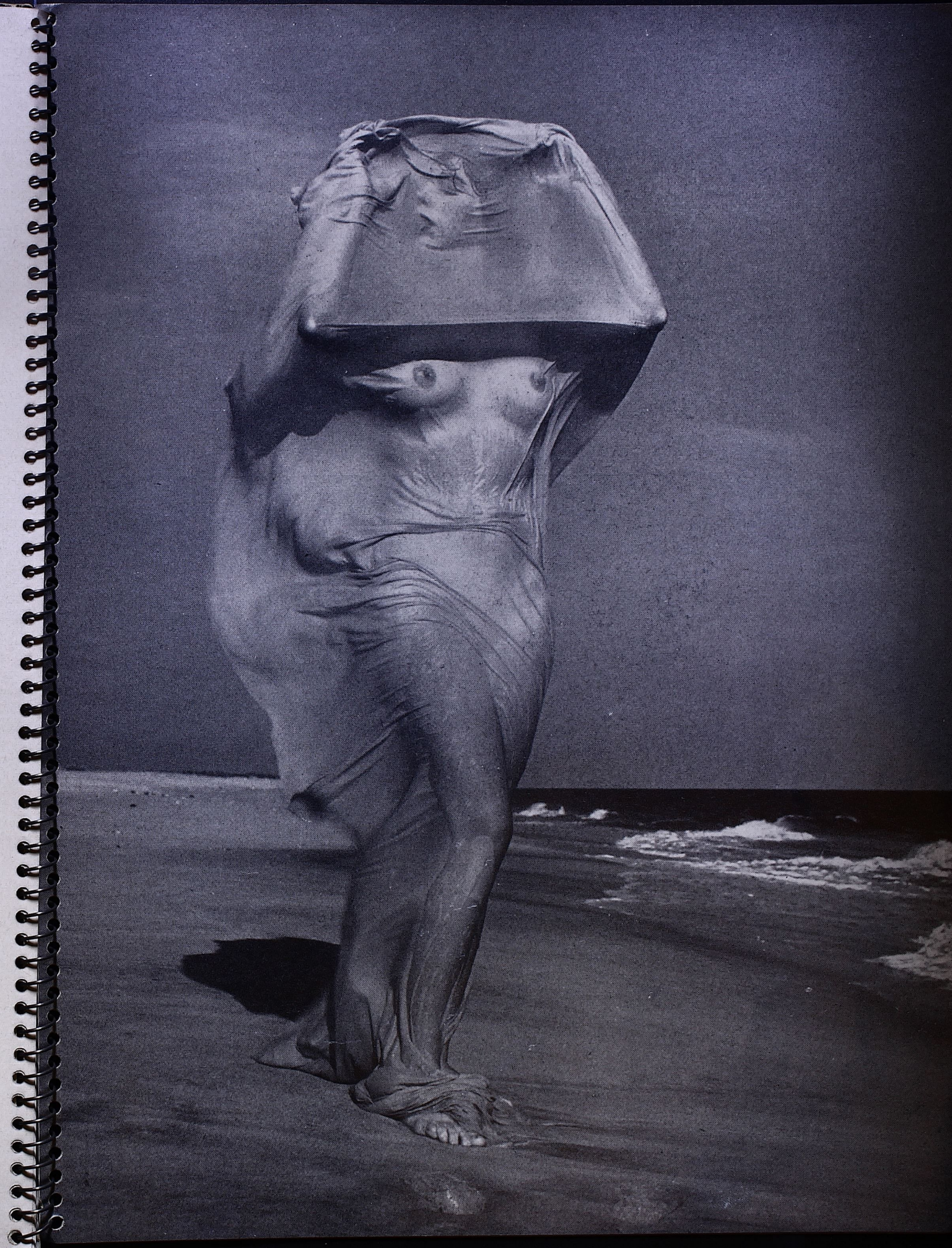






## WINDBLOWN LOOK: IN STONE AND SILK

TWO thousand years separate the photograph by Andre de Dienes, facing page from the marble statue which was constructed as a tribute to the Greek naval victory at Salamis in 306 B.C. Yet, the basic similarities evident between the two show that the fundamentals of art have undergone few, if any, changes. The Victory of Samothrace is an excellent example of the art concepts of its period and de Dienes' photograph shows how the artists of this day have been influenced by the masters of the past. The classic purity and the formal lines of beauty have been retained. Notable in the Winged Victory is the manner in which the sculptor has presented the feeling of windblown draperies in stone; similarly, de Dienes in draping his model in wet, billowing silk has caught the casual grace of windblown draperies while, at the same time, emphasizing the graceful contours of the body.—P. P.





## THE FIGURE IN THE STUDIO

ALL artists, in all mediums, use and have used the human form as inspiration for some of their most serious work. The undraped figure is also used as study material because of the infinite variations possible with just one subject. Within itself, the human body contains a great many of the various shapes and forms found in nature.

Though men of all ages have used their fellow men as models for the majority of their pictorial works of art, these pictures were either drawn or painted with a brush until photography was developed far enough to be used successfully as an art medium. The brush-and-pencil approach to the artistic rendition of the human figure has always had one advantage that the photographer finds

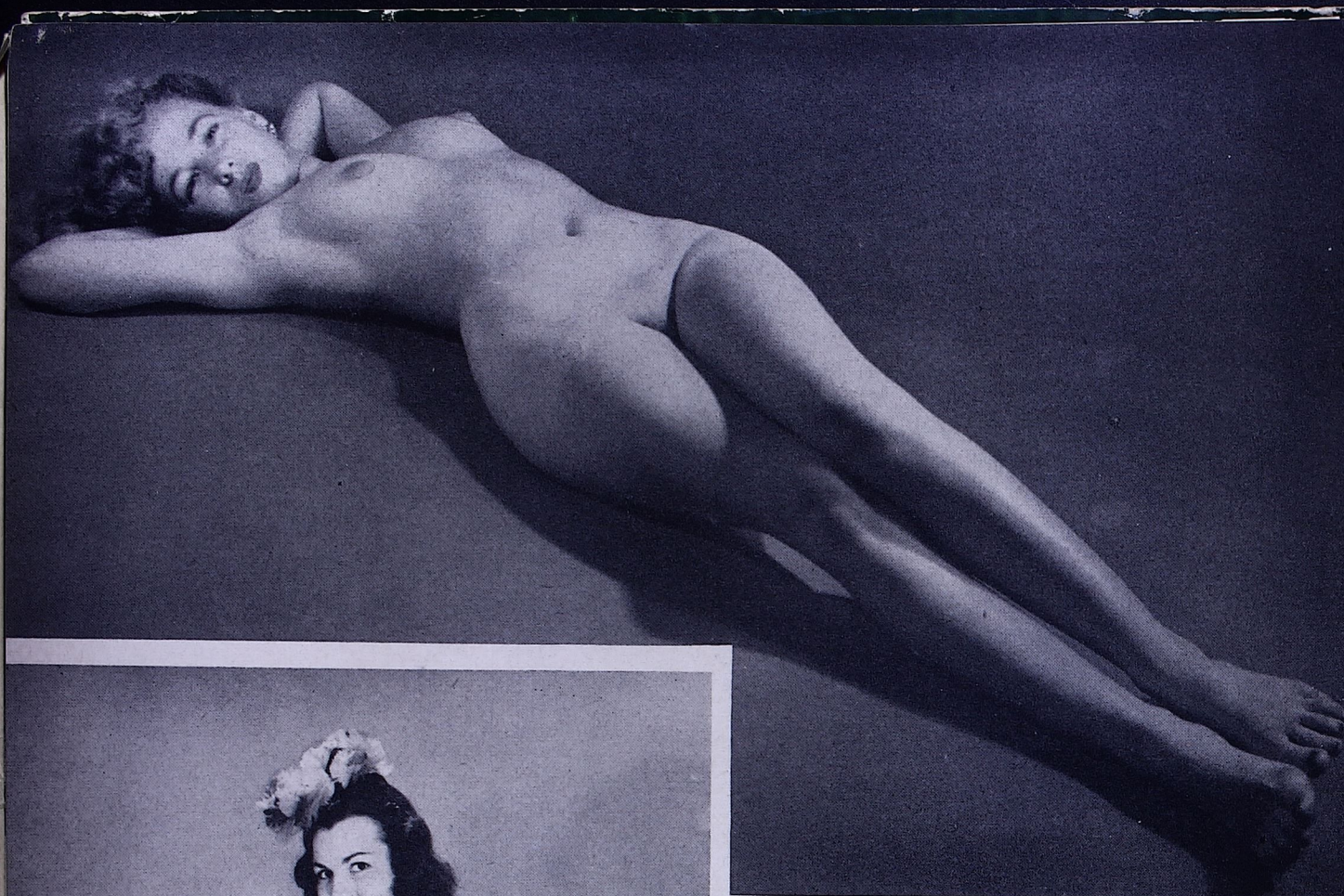


"Case of the curious model" occurred during shooting session when model became intrigued with how images appeared on ground glass. Fred Korth saw picture possibilities and made this shot which has whimsical touch.

*Brush-and-pencil renditions have advantage over camera presentation since undesirable elements can be altered.*







*Camera is faithful to light reflecting into its lens. This requires the camera artist to complete work before pressing bulb. Morton Allen photo.*



hard to overcome: the artist's freedom to leave out of his picture anything that he finds the least bit undesirable about the figure of the model posing for his painting. If he does not leave anything out, he still has complete freedom to change whatever displeases him to something he likes better. The camera, on the other hand, records all that is placed before it in a very faithful manner.

The camera is faithful, not to the photographer's purpose, but to the patterns and shades of light reflecting surfaces presented to it. The work of the camera artist, then, must be substantially complete before he opens the shutter. The painter can halt his

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*Model's figure will determine type of poses in most cases. Suggestion by author is to set two posing dates.*



*First proofs will provide information as to the model's physical shortcomings and, also, her best points. The photographer can then proceed with established idea for poses most suitable for model. Photo, Lyle Wessale.*





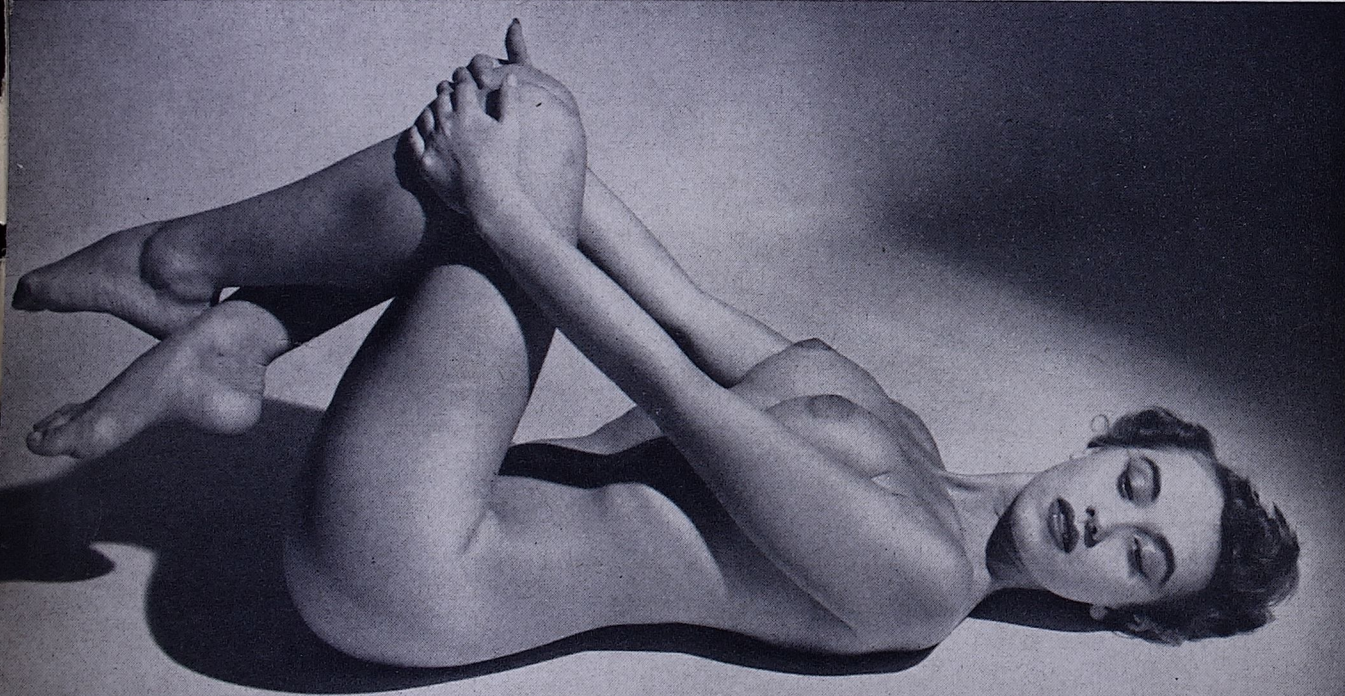
picture's progress while it is only halfway assembled to make minor rearrangements of his composition, and can match and select tones and the weight of lines as he works; but the photographer must make all such judgments without an opportunity to see how his decisions will affect the final two-dimensional result.

The girl's figure will determine, to some extent, the variety and number of poses possible with any particular model. For this reason, if at all possible, arrangements should provide for at least two posing sessions. This will allow time to look over the first proofs so that the second posing can bring forth much more artistic work. In the course of the first lesson (for that's how the photographer should regard his first session with the model), the serious-minded cameraman will discover the special problems and special advantages this particular girl offers. By photographing as many angles as possible, without too much attention to details, he will compile a sizable portfolio of proofs to be studied carefully before her next sitting. Using these, he ought to be able to plan his next series of pictures in some detail. Does the mid-line of the model's abdomen show up pronouncedly in crosslit studies? Then work out a plan for a set of three-quarter profiles in which this other pleasant curve can be made to reinforce the lines of the silhouette. Does a prominent collarbone cast strong shadows across the chest of a lean model? Then plan to minimize the cross lighting in the area of the model's neck in the final studies.

To overcome any initial self-consciousness on the part of the model, the photographer should start shooting at once, even if he has no particular pose in mind at the first sitting. He can suggest a pose that he thinks may have possibilities and then look for poses the model may fall into quite naturally. When he discovers a pleasing and artistic attitude, he photographs it from more than one camera position in order to be sure to achieve the best results with that particular pose. Don't forget that a slight change of camera position can make an entirely different picture. After working patiently with several variations of one pose, the photographer is bound to be rewarded by a really pleasing shot.

—John McCormick. O

**Overcome self-consciousness on part of model by starting shooting sessions immediately. Model will often fall into natural poses. Photo: Samerjan.**

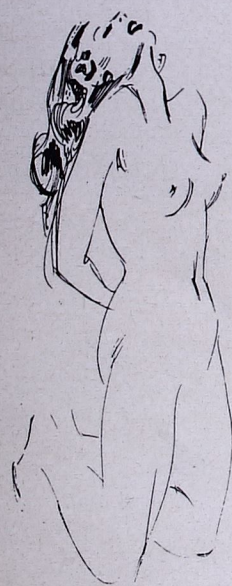


**Change camera positions and keep trying several variations on single pose and you're bound to end up with pleasing results. Photo Clarence Koch.**





Outdoor studies introduce entirely different concept to the interpretation of the figure. While basic rules of visual esthetics still apply, cameramen should seek more than linear beauty. Peter James Samerjan photo.



## THE FIGURE IN SUNLIGHT

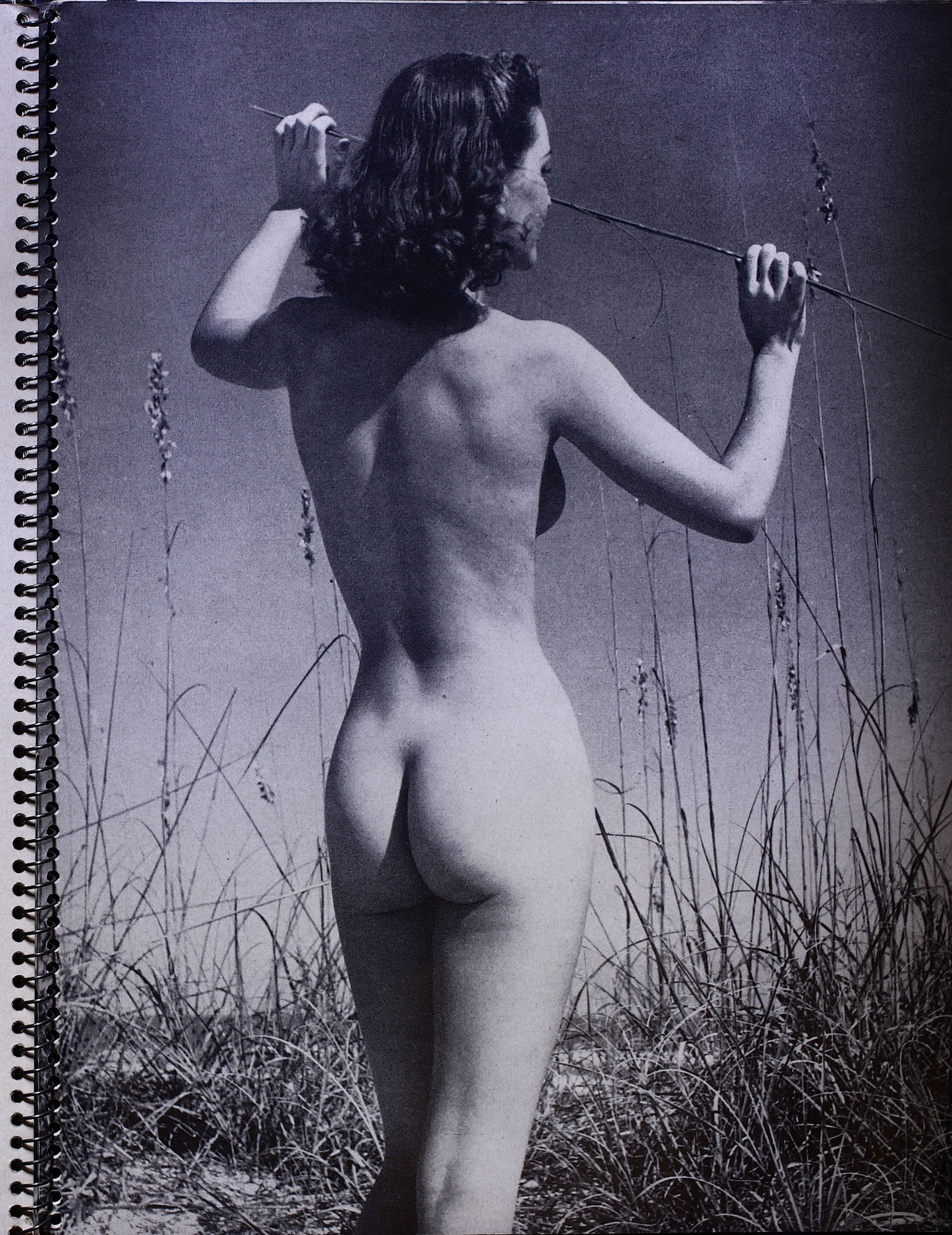
THE glint of sunlight as it dances off of the sandy beach, the feeling of youth, beauty, laughter—the carefree moment—these are the things which are important to the success of outdoor figure photographs.

For outdoor figure studies are apart from studio shots as noon is to midnight. It is a difference of methods and purposes. In order that we may better understand the concepts of outdoor figure studies, let us compare these two fields.

In the studio the photographer has all things under his control. He seeks the sculptural beauty of lines and forms. This search oftentimes leads him along pathways to poses of contrived elegance, an artifice which is permitted because of the importance of lines and forms. Lighting is but a tool—used to artificially stimulate the mood, emphasize the line and bring dimension to the form.

While outdoor figure photographers show more than healthy respect for line

> **Naturalness is important to sunlit studies.** Fritz Henle's outdoor shot is characteristic of his informal, candid style which is evident whether his subject be high fashion photo in the Bahamas, a documentary or a nude.





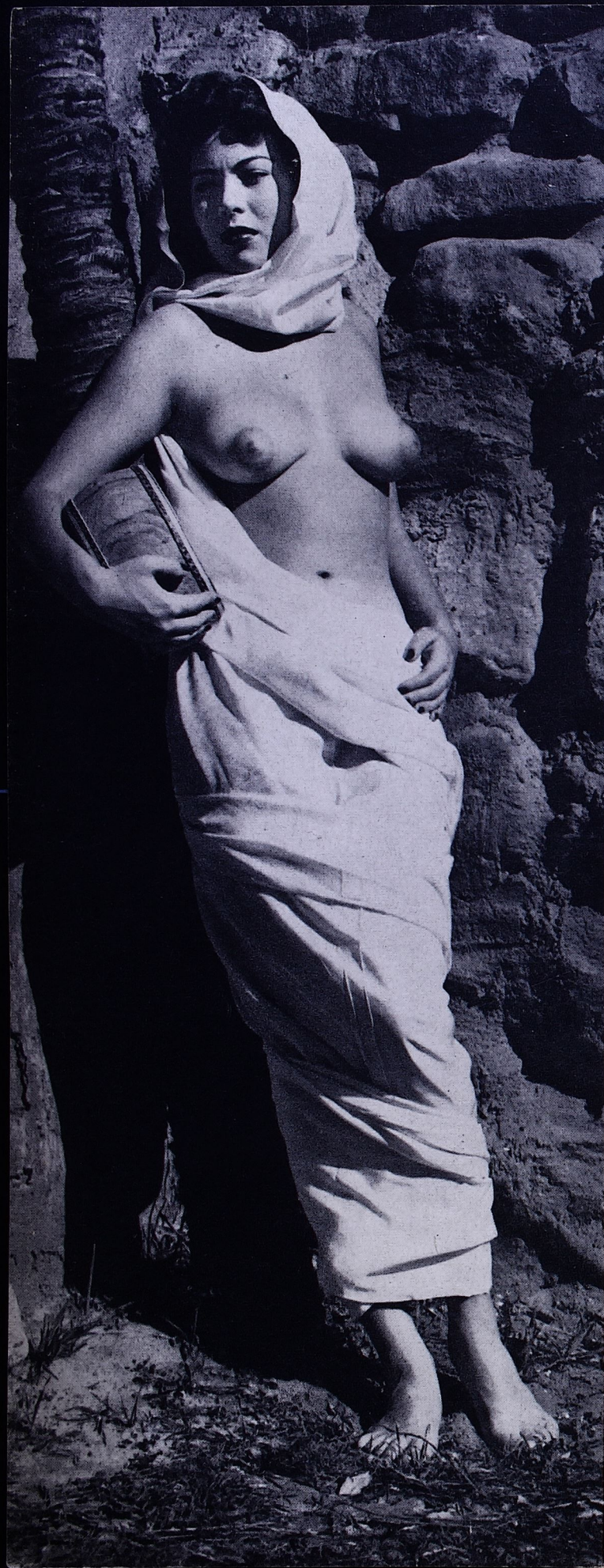


South of the border atmosphere can be observed in Leon Keropian's outdoor figure study on facing page. As in rumba step, the hip was swung sharply to one side to accentuate the curve of hipline.

Unconventional approach to nude typifies Andre de Dienes' constant search for dynamic lines. Foreshortening while evident, is result of natural camera perspective and — if anything — seems to strengthen the composition.







and form they are more concerned with intangibles. These intangibles can be classified under a single heading: *the mood.*

How does one photograph the mood? It's all very simple because the mood is always present — dancing in the sunlight or somber in the murk. The photographer can easily sense its complexion and pose his model accordingly: gay and active when the sun is bright; passive and thoughtful when clouds obscure the sun.

This, then, is the key to outdoor figure studies: *The success of outdoor studies is dependent upon the harmonious integration of the subject matter and its surroundings.* That puts it all into a capsule. The determining factor is the mood, which will be apparent by the type of day and the nature of the scene. The model's pose and expression should be in harmonious relationship with it.

For a more explicit example one should study the pictures on these pages. It can be observed that, in keeping with the candid, uninhibited atmosphere of the outdoors, all of the poses are natural and unrestrained. There is indeed a close, related harmony between the model's pose and expression, the mood of the day and the surrounding physical elements. Picture, then, if you will, how unnatural and incongruous a studio pose—with all its graceful but meaningless gestures—would appear against these settings.

For the photographer who plans to try his talents at outdoor figure studies, these are the points to remember. He should forget all he has learned about indoor nude studies. If he plans to use the beach as a backdrop then the sand, surf and sun will be the motivating factors which will determine his pose and his expression. He will be at the mercy of his background and he will have little control over his lighting.

If he considers and respects these things, his pictures will be well on the way to success. ○

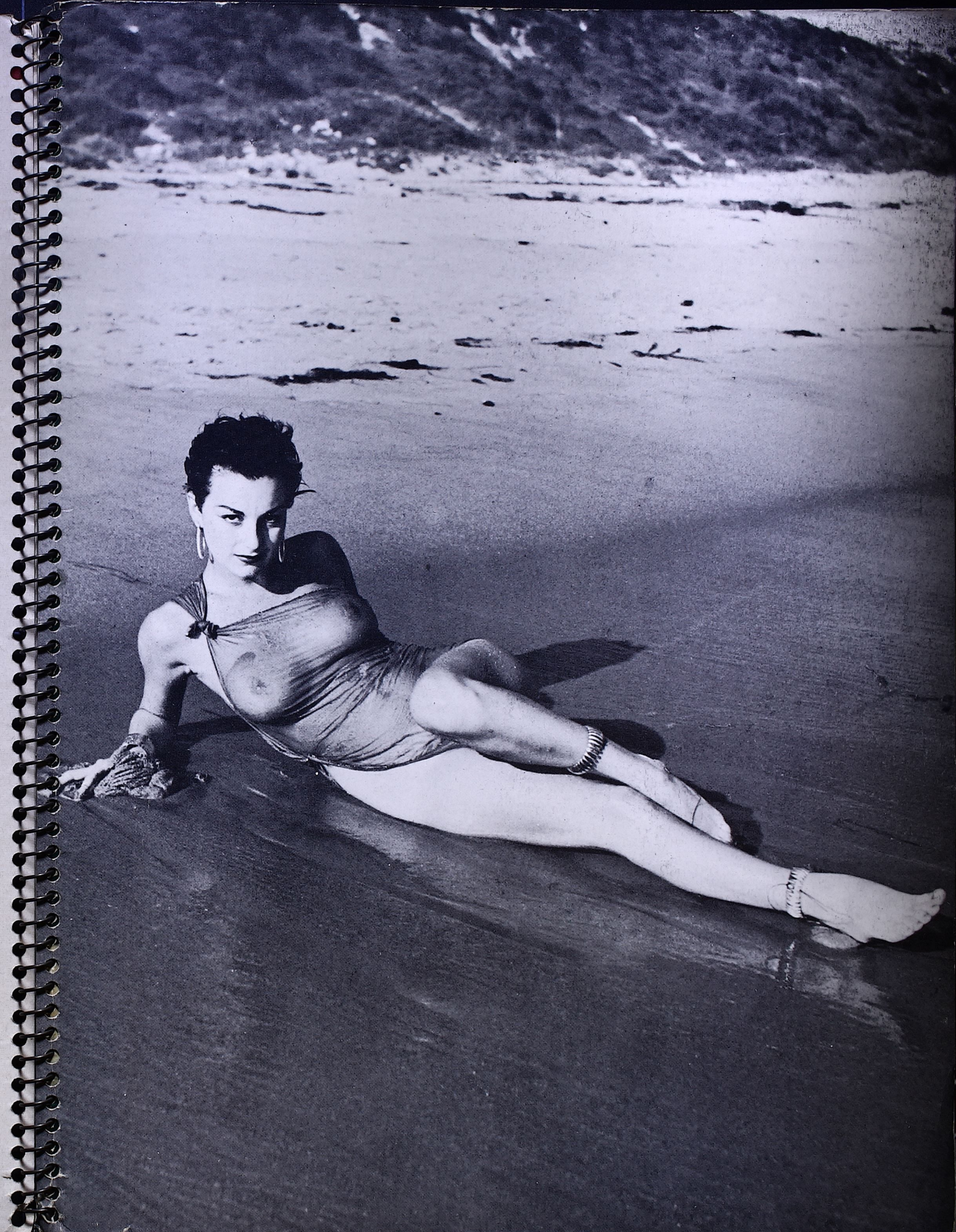
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*Peasant girl by Dick Marx is study in textures. Here the harsh, bold pattern of rock structure contrasts against the delicate beauty of girl.*

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*Sand, surf and sun are main factors which will influence pose and theme of outdoor nude studies. For here photographer is at mercy of elements.*

—Andre de Dienes photo.





# Figure

PHOTOGRAPHY  
ANNUAL

ONE DOLLAR

FULL COLOR  
FIGURE STUDY  
(PAGE 33)

8 EXPERTS  
PHOTOGRAPH  
THE NUDE

HINTS FOR  
THE ARTIST

DEPARTURES  
FROM REALISM

OVER 100  
PHOTOGRAPHS  
AND  
DRAWINGS

VOLUME SEVEN